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The Essay Proof Journal

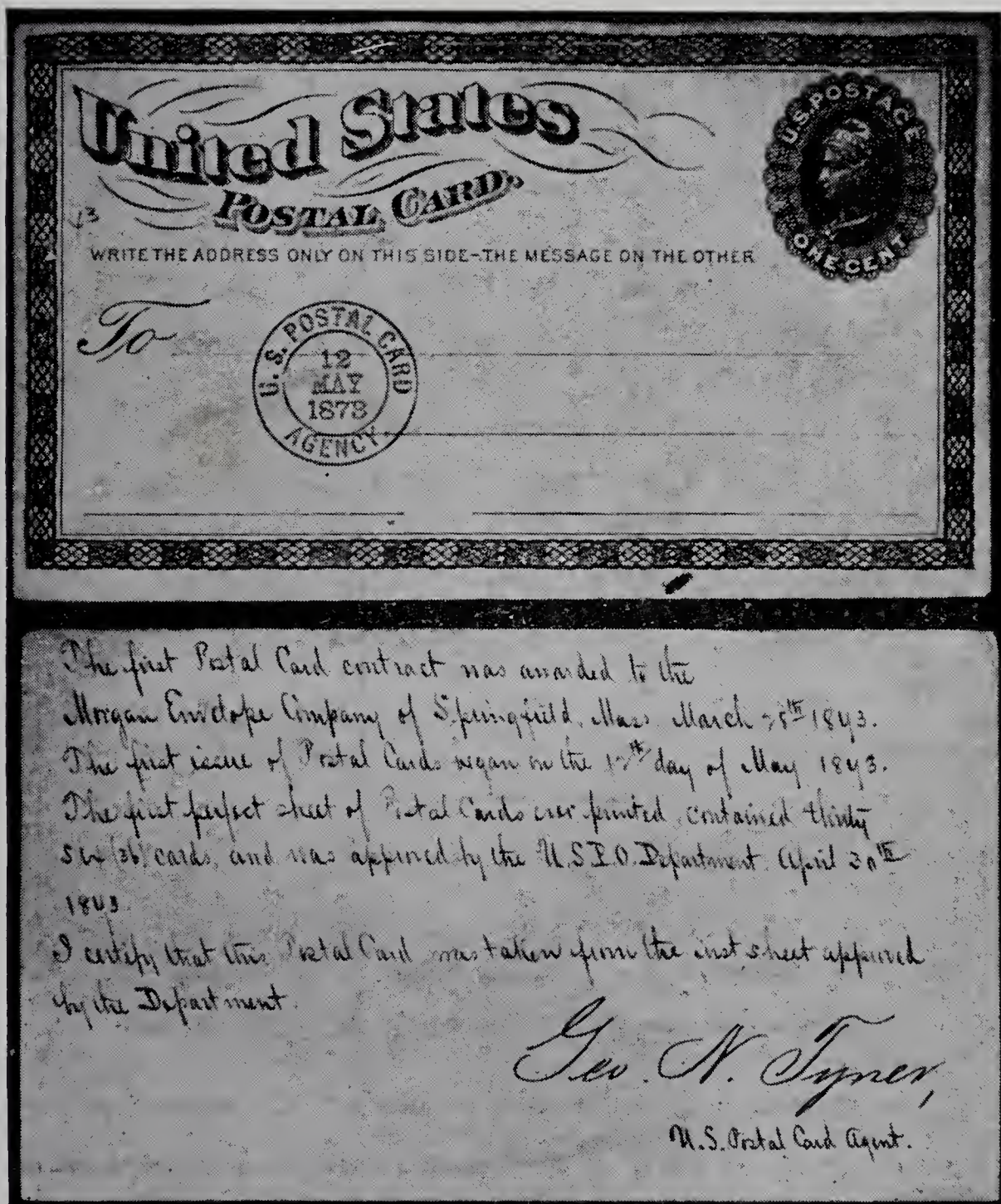


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U. S. Postal Card From The First Sheet Printed.

Official Journal of the Essay Proof Society

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WINTHROP S. BOGGS, Assistant to the Editor & Business Manager.

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The Fine Art of Line Engraving

By Clarence W. Brazer, D.Sc.

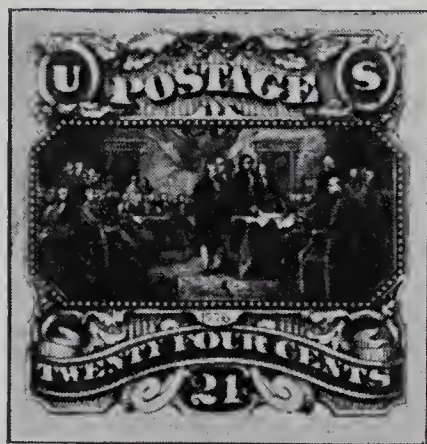
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(Continued from JOURNAL No. 7, p. 137.)

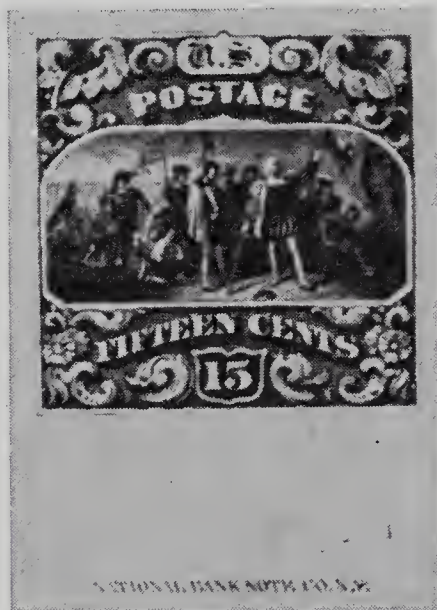
Classes of Engravers

There are several branches of line engravers; portrait, pictorial, allegorical, scroll ornament, square letter, script letter, pantograph, machine and geometric lathe operators. It is seldom that one person now has the aptitude or ability to be expert in more than one or two of these arts, as it is with the other graphic arts. It is said that there are not now more than twenty-five men living in the world who can line engrave a satisfactory portrait.

In the early days of Italian book printing, small ornamental decorations often elegant, were placed as "head and tail pieces" to chapters, and called "vignettes," or little vines, from their grace and beauty. The term "vignettes" has since been applied to all small engravings, usually of portraits or pictorial subjects, as used on bank notes and postage stamps, exclusive of the ornamental border and lettering. While line engraved pictorial plates may fill a sheet of paper 20 by 28 inches, or even 33 by 51 inches, the vignettes on postage stamps may be as small as $\frac{3}{8}$ by $\frac{3}{4}$ inch, which is the size of those on the 1869 15 cents and 24 cents stamps by James Smillie, the greatest miniature pictorial engraver.



120E-C



129E-C



121E-C

Enlarged Essays for 1869 U. S. Stamps Engraved by James Smillie.

The vignette of the 24 cents stamp reproduces the well known picture "The Signing of the Declaration of Independence" in which over fifty persons are visible, seven of whom may be recognized, but if in his pictures the human figures were so large that the faces were important, these were engraved for him by other portrait engravers, particularly his son James David Smillie. James' brother, William Cumming Smillie, was a letter engraver.

Jacob Perkins of Newburyport, Massachusetts was the first to patent in 1799 the combining of the works of vignette, lettering and geometric lathe engravers upon one bank-note in order to make counterfeiting by one or two engravers almost impossible. His "stereotype steelplates" were composed of up to 64 separate steel dies locked together, each produced by different classes of engravers, and the total representing over six hundred hours of work. This was before the days of photography, which has aided the counterfeiter as well as the engraver, but laborious line engraving is still the best foil to the counterfeiting of securities. To this advantage we attribute the non-extinction of the art of line engraving.

Jacob Perkins also invented in 1804 the art of duplicating line engravings by hardening the steel intaglio die, as we have described.



By courtesy of R. K. Holton.

Three Hardened Steel Plates by Perkins, Fairman & Heath, 1819-22.



Vignettes Engraved by Gideon Fairman.

Geometric Lathe Work Engraved by Asa Spencer.
All above Lettering Attributed to Charles Toppan.

Prior to 1818 the notes of the Bank of England had been counterfeited and the bank offered a grand prize for engraved notes that would do away with this evil. Jacob Perkins, then of the bank note engraving firm of Murray, Fairman & Co. of Philadelphia decided to go to England with Gideon Fairman, allegorical engraver, Charles Toppan, letter engraver, J. W. Carpenter, Engraver, Asa Spencer, geometrical lathe engraver and two plate printers of the firm, to compete for the English prize. In 1819 they made a three year contract and on May 31 took 26 cases of machinery and dies with them. In London a new firm was formed on December 20, 1819 under the name of Perkins, Fairman & Heath. Charles Heath was an English vignette engraver, who had shown Perkins' work to the Society of Arts.⁽¹²⁾

Perkins' son-in-law, Joshua Butters Bacon was his partner in the fire engine firm of Perkins & Bacon of Philadelphia. Bacon, an excellent business man, remained in Philadelphia in charge of this business but followed over to London in 1820. Perkins' firm did not win the Bank Prize but they secured much private bank engraving work, which Fairman, Toppan, Carpenter and Spencer produced with the help of others. Upon the expiration of Spencer's three year contract, these three returned to Philadelphia where the firm name became Murray, Fairman, Underwood & Co. The management of the London firm was assumed by Joshua Butters Bacon and in 1829 the engraving firm became Perkins & Bacon, the same firm name previously used in Philadelphia for the fire-engine manufactory. In 1840 Perkins' invention of duplicating engravings made it possible for his London firm, then Perkins, Bacon & Petch, to produce the first sheet of 240 line engraved postage stamps of Great Britain.

Line Engraving in America

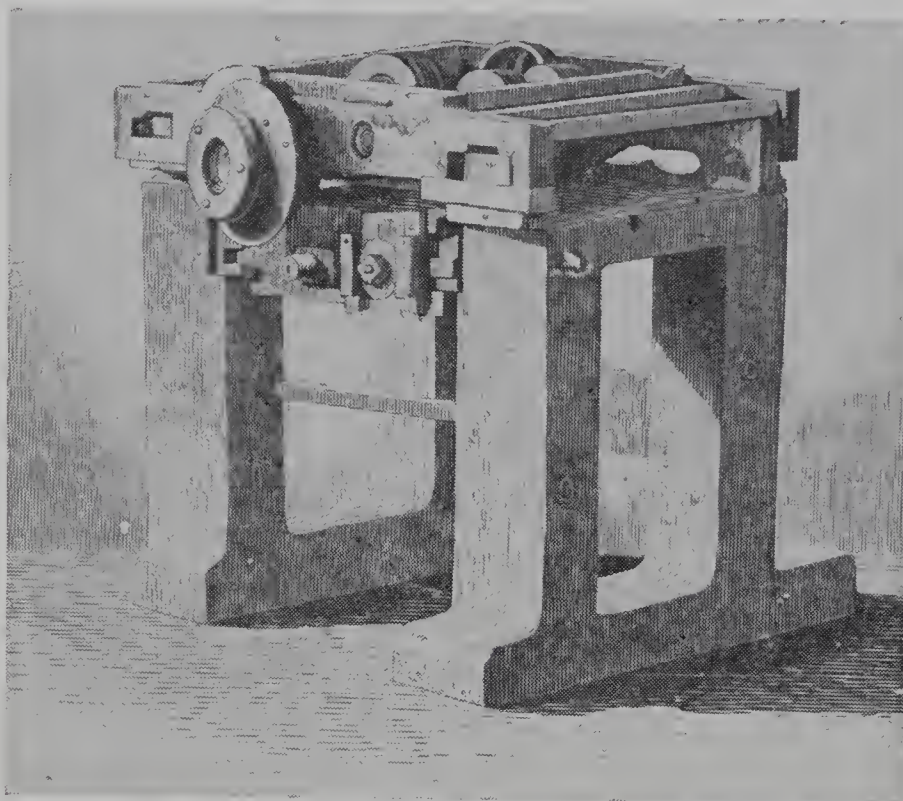
The first known mention of line engraving in America is recorded in the unpublished archives of Massachusetts, which contains a bill dated March 12, 1702-3 by Jno. Coney for "graving 3 plates for Bills of Credit £30.00.0." At the beginning and during the progress of the Revolutionary War, paper money was put in circulation by the Colonies, and by the Continental Congress, which notes were engraved by James Smithers who came to Philadelphia in 1773. The notes issued by the Provincial Congress of Massachusetts in 1775 were engraved by Paul Revere who was then considered the best of the four American engravers of his time.

Philadelphia was the mother of line engraving in America, and until the last half of the nineteenth century most of the best engravers of this country worked there. The first bank of North America was established in Philadelphia in 1781 and continues to this day. Robert Scot, an English letter engraver, came to Philadelphia about 1780 and in 1793 was appointed the first engraver to the U. S. Mint, then recently established. Scot's pupil John Draper, born in Pennsylvania was known as a letter engraver in 1794. George Murray, a Scotsman from London came to Philadelphia about 1800 to work on Dobson's edition of Rees' Encyclopedia. He founded the firm of Murray, Draper, Fairman & Co., bank-note engravers in 1810.

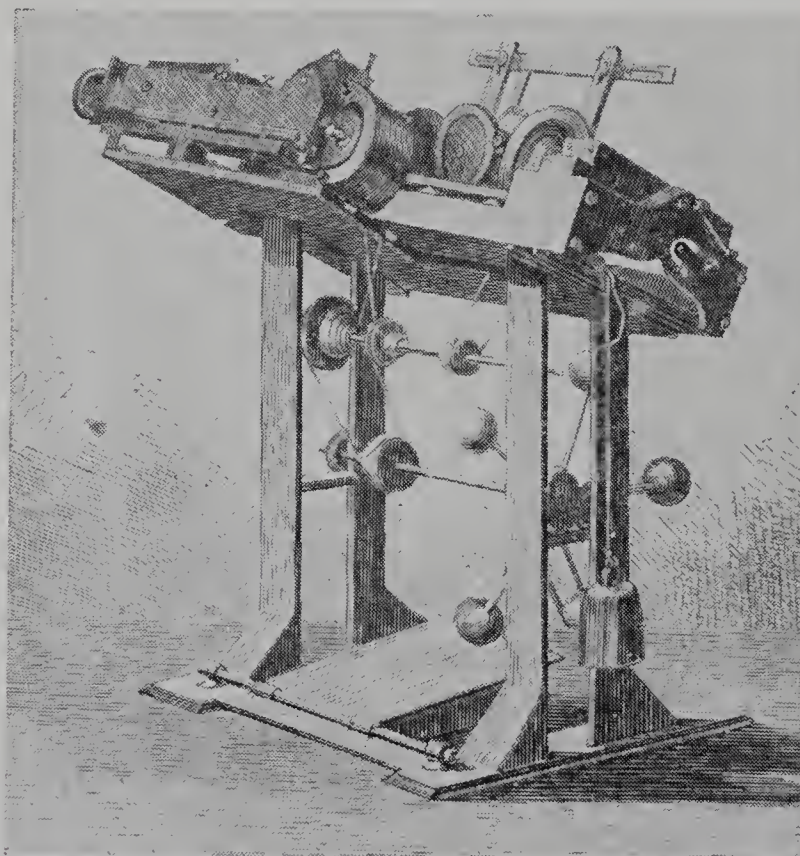
William Humphrys, later a great English portrait and vignette engraver, learned engraving in Philadelphia prior to 1818, from George Murray. About 1852 he engraved for Perkins, Bacon & Co. in London the Chalon portrait of Queen Victoria, as used on many British Colonial postage stamps. He also engraved a profile head of the Queen used on many other stamps.

Gideon Fairman who came to Philadelphia from Albany in 1810, was one of the greatest allegorical vignette engravers of his time, both in America and England. He began engraving on silverware. Asa Spencer of Connecticut came to this firm in 1815 and developed the geometric lathe which made possible colorless line engraving. The geometric lathe was first invented by Christian Gobrecht, developed by Asa Spencer and perfected by Cyrus Durand. Gobrecht later, in 1840, became chief engraver to the U. S. Mint.

(12) Jacob Perkins, *His Inventions, His Times & His Contemporaries* by G. and D. Bathe.



Asa Spencer's First Geometric Lathe, 1814. (13)



Cyrus Durand's Improved Geometric Lathe, 1853. (13)

Colorless Line Engraving

To produce colorless line engraving by Asa Spencer's patent, (prior to 1814) as seen on banknotes and some U. S. postage stamps of 1851, 1861 and later, the geometric lathe is used. This machine entaglio engraves lines to a uniform depth by configurations produced by up to six separate cam levers set by combinations to cause the graver, rotating upon a flat steel die, to form interlaced continuous line engraved patterns. A print from this intaglio die has the usual lines in color. A soft steel die is then bent about a circular shaft about three inches in diameter and rocked over the hardened intaglio die until it sinks into all the lines and produces a relief on the surface of the bent steel die, on which all the lines are all of a uniform height that actually becomes the flat surface of the die with the spaces between the lines intaglio engraved. This bent die is then flattened and when printed as an intaglio die with the surface wiped clean produces colorless lines with

(13) From *Illustrated Magazine of Art*, N. Y., Vol. II, 1853. Courtesy of D. W. Wardwell.

color between the lines. This die might be typographically printed from ink on the surface, in which case the lines would be in color. If flat areas are left between the lines, these areas may be intaglio engraved by hand or by transfers from other intaglio dies, thus producing on this one die a combination of both color lines and colorless lines, as on our postage due stamps and banknotes. This die may of course be hardened and duplicated by transferring.

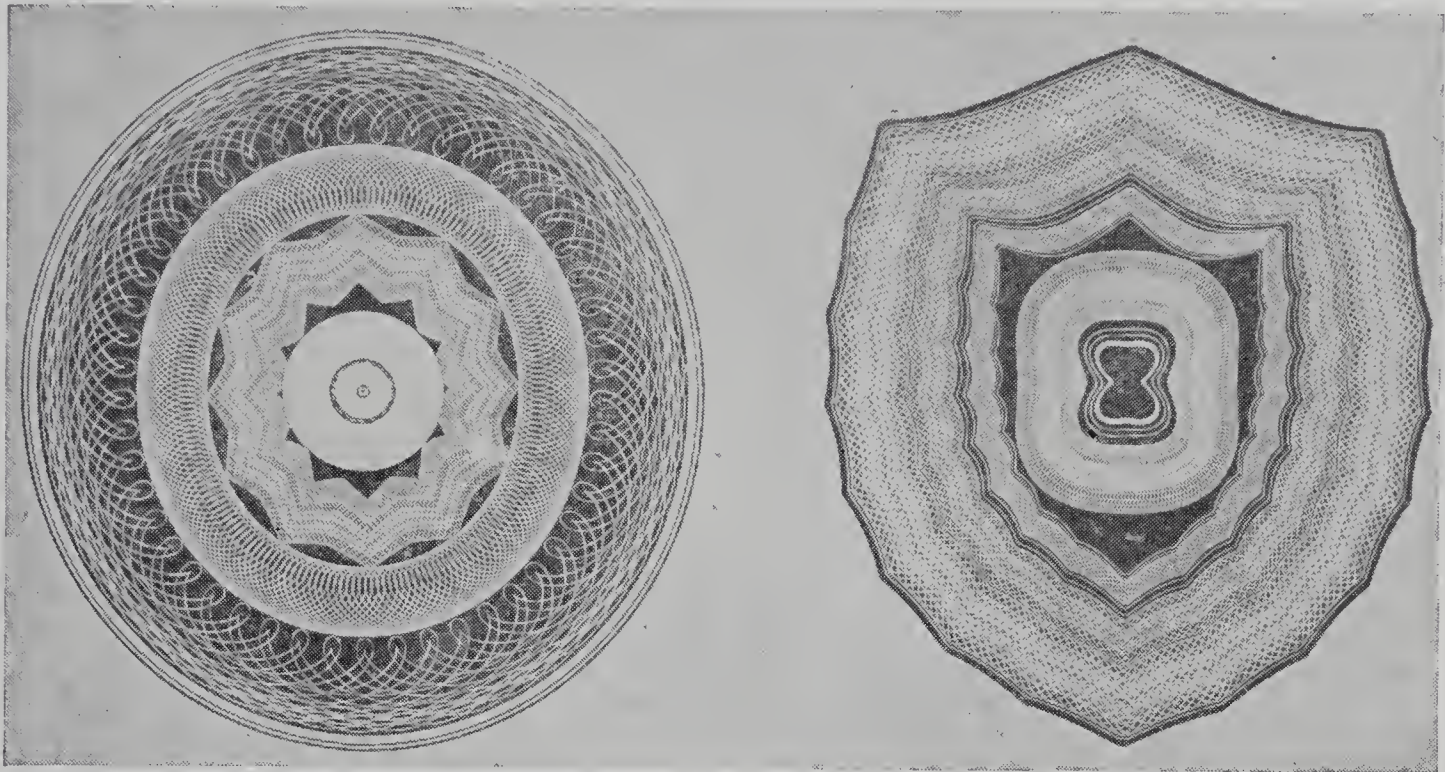


Fig. A

Fig. B.

Fig. A. Compound Cycloidal and Wave Oval of Geometrical Lathe and Rose Engine Combined. (13)

Fig. B. Geometrical Lathe colorless line design. Hand engraving may be added on solid color areas.

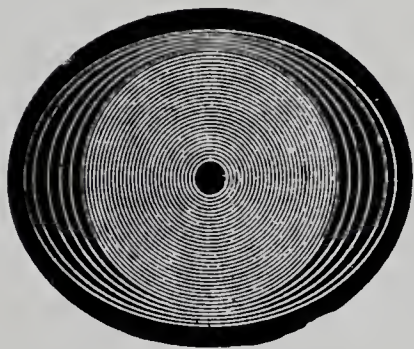


Fig. C.

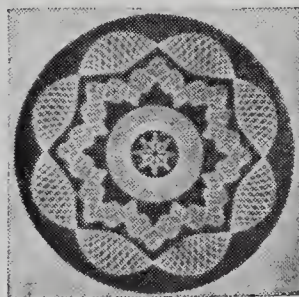


Fig. D.

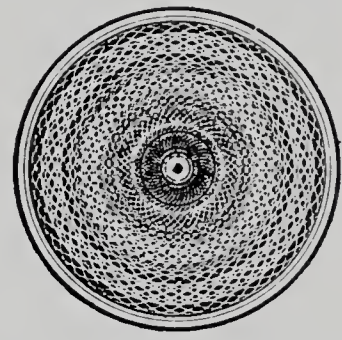
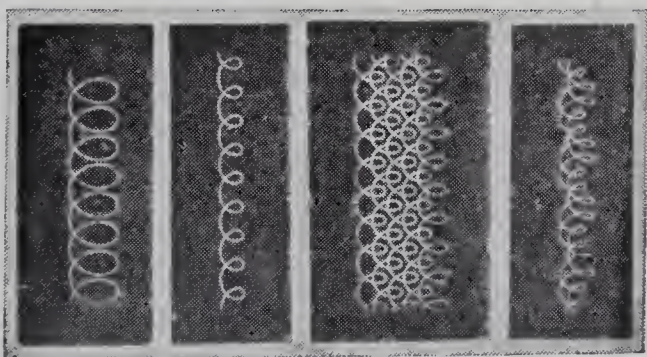


Fig. E.

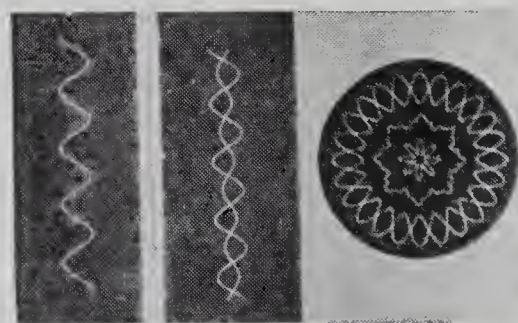
Fig. C. Plain ovals and circles.

Fig. D. Simple Geometrical Lathework.

Fig. E. Common Geometrical Lathework.



Cycloidal Line Engravings. (14)



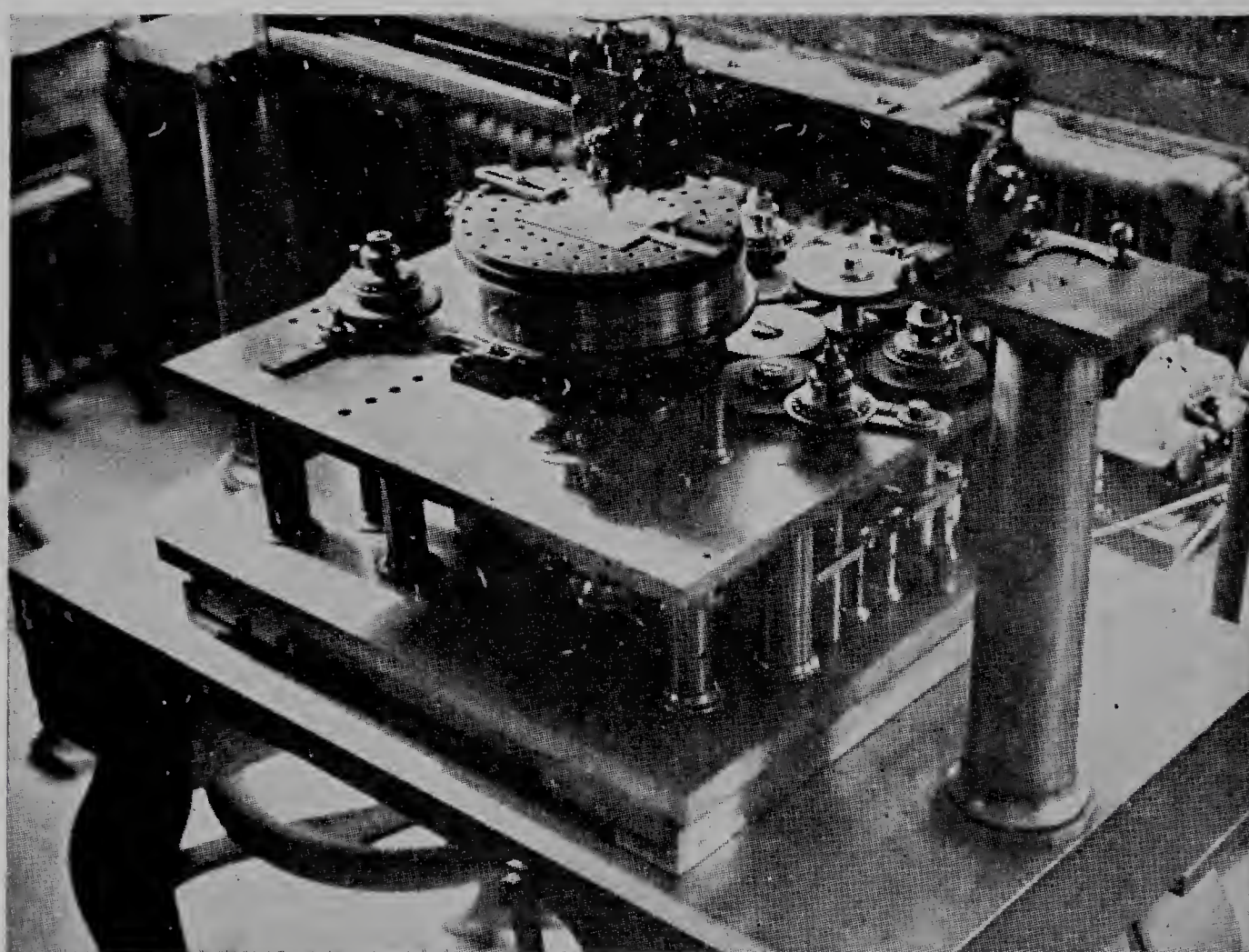
Simple Geometrical Lathework. (14)

The cycloidal engine has a graver arranged so as to cut a circle on the steel fixed beneath it. While the graver is revolving a forward movement is given to the steel and the line cut by the graver will assume a wavy form which is called a cycloidal line. The

(14) Extract from "Money Making" in *Harpers New Monthly Magazine*, February, 1862.

particular curve will depend upon the relative velocities of the two motions. Thus if the forward motion is comparatively slow the cycloidal line will be a simple loop as illustrated, and if still slower the loops are more separated. Instead of a straight forward motion, a circular one may be given to the steel, in which case the line will follow the circumference of the circle. A succession of cycloidal lines cutting each other is sometimes (1861) engraved for the whole or a part of the face or back of a banknote. If instead of a circular motion, an elliptical one is given to the graver the figure may be composed of two irregular loops cutting each other as shown in the last illustration.

The graver may be so fixed as to cut a single waved line upon the stationary steel. If the steel is moved forward a continuous waved line results; it may be of any size or shape desired. Another parallel line of different pattern may be cut over it and the two will cross and re-cross as illustrated. Several more additional waves of different patterns may be added, each one varying and complicating the general pattern. The steel may be given a circular motion and these lines will all describe in a waved circle. By means of cams and eccentrics instead of a circular motion, an elliptic or any curved motion may be given to the steel, resulting in the more elaborate larger designs illustrated. At each complete revolution the graver cuts about $1/3100$ part of an inch and about twenty cuttings over the complete pattern are required to give the line its required depth.⁽¹⁴⁾



Courtesy of Security Banknote Co.

A Modern Geometrical Lathe.

Perkins English Patent on Geometrical Lathe

A. D. 1819.

No. 4400.

Engine lathe for engraving surfaces, printing and coining presses, etc.

Perkins Specification.⁽¹⁵⁾

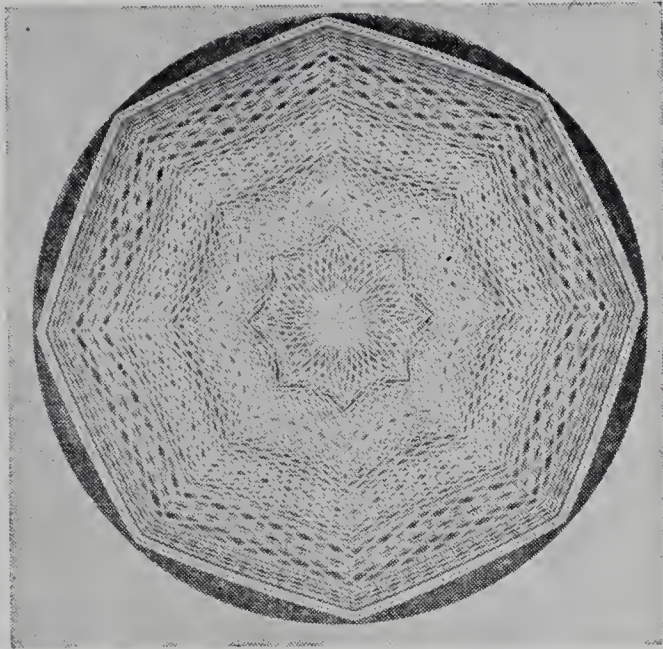
To all to whom these presents shall come, I, Jacob Perkins, late of Philadelphia, in the United States of America, but now residing at Austin Friars, in the City of London, engineer, send greeting.

Whereas His Most Excellent Majesty, King George the Third, did by His Letters Patent . . . bearing date at Westminster, the eleventh day of October, in the fifty-ninth year of his reign, give and grant unto me

(15) From "Line-Engraved Postage Stamps of Great Britain" by E. D. Bacon, Vol. II, p. 10.

the said Jacob Perkins . . . His especial license, full power, sole privilege and authority, that I, the said Jacob Perkins, . . . should and lawfully might make use, exercise, and vend, . . . the invention, partly communicated to me, by a certain foreigner when residing in America, and partly on my own invention, of "Certain machinery and implements applicable to ornamental turning and engraving, and to the transferring of engraved or other work from the surface of one piece of metal to another piece of metal, and to the forming of metallic dies and matrices; and also improvements in the construction and method of using plates and presses, for printing Bank Notes and other papers, whereby the producing and combining various species of work is effected upon the same plates and surfaces, the difficulty of imitation increased, and the process of printing facilitated; and also an improved method of making and using dies and presses for coining money, stamping medals, and other useful purposes. . . ."

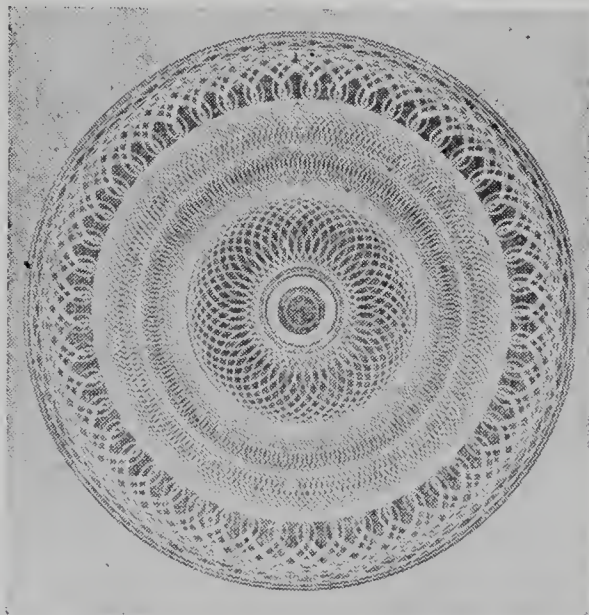
"In drawing No. 1, is presented an engine lathe for engraving oval or circular geometrical figures upon metal or other surfaces, whether flat, convex, or concave, . . . (the peculiarity in which consists in producing a lateral motion of the mandrell, by means of the eccentric cylinder or other shaped body upon a separate axis, and of varying the number of lateral motions of the mandrell during one revolution thereof, by means of wheels of various diameters)."



Rose Engine and Geometrical Lathe-work Combined. (14)



Cycloidal Lathe-Work. (14)



Compound Wave and Cycloidal Lathe Work. (14)

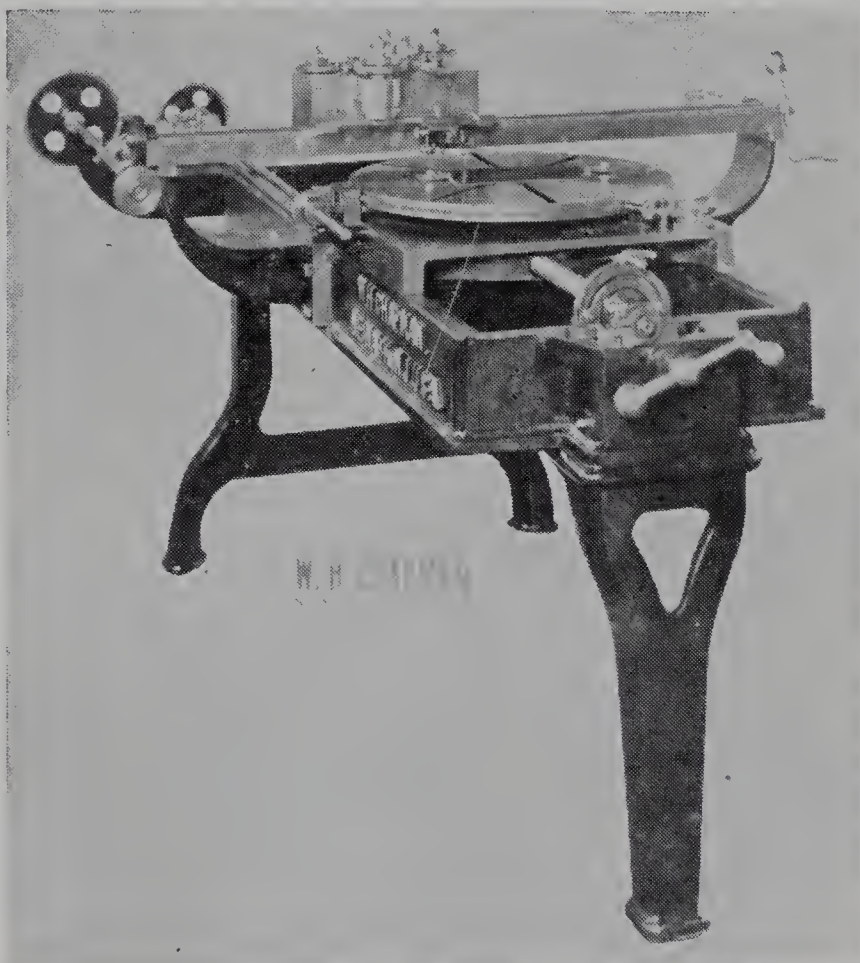
Perkins 1820 Patents for Softening Caststeel

"In order to decarbonate the surface of cast-steel plates, cylinders (transfer rolls), or dies by which they are rendered much softer and fit for transferring or engraving designs thereon, I find that pure iron filings, divested of all foreign or extraneous matters produce the softest decarbonated surface, and therefore I use iron filings, as pure and as free from rust as I can obtain them. I also carefully exclude all carbonaceous matter, and any sub-substance from which carbon can be obtained."

"The stratum of decarbonated caste steel should be . . . not more than three times the depth of the engraving, . . . exposed vertically to white heat for four hours—each side of the metal must be decarbonized, to prevent warping in hardening. The steel is decarbonated solely for the purpose of rendering it sufficiently soft for (engraving or) receiving any impression intended to be made thereon."

For re-hardening he used powdered charcoal obtained by burning leather packed about one inch all around the die, roll or plate and re-heated gradually to a red heat and immersed it in the powdered charcoal from three to five hours and plunged it vertically into cold water which sometimes cracks or breaks the steel and also renders it too hard for its purpose. If not broken or cracked it is usually re-heated in order to lower its temper, but by judgment it can be withdrawn from the original plunge at the correct color of the heat without so much likelihood of cracking and may be repeated three times.

The "Certain foreigner when residing in America" referred to above, probably was Asa Spencer of Connecticut whose 1814 American patent was a result of an effort to imitate the rose engine turning on watch cases. It was further developed in consultation with Jacob Perkins in Philadelphia. Asa Spencer was associated with Perkins as operator of the geometrical lathe in London from 1819 to 1822. After his return to Philadelphia in 1822, Asa Spencer continued as geometrical lathe operator for Fairman, Draper & Co., and until 1827 for Fairman, Draper, Underwood & Co.; Draper, Underwood & Co., (1828-1831); Draper, Underwood, Bald & Spencer (1833-1835); Draper, Underwood, Bald, Spencer & Hufty (1835-1837); Underwood, Bald, Spencer & Co. (1837-1839); Underwood, Bald, Spencer & Hufty (1839-1843); Spencer, Hufty & Danforth (1844-1853). After Asa Spencer's death in 1847, Cyrus Durand was the only living geometrical lathe operator and in 1851 he succeeded Spencer as operator for Danforth, Wright & Co. Only a handful of men now alive can operate a geometrical lathe.



Chapman's Modern Cycloidal Ruling Machine.

(To be continued.)

Canadian Essays and Proofs

It is interesting to note that the collecting of Canadian proofs and essays is gaining in popularity.

At the recent Harmer auction in London, a set of the Canada 1897 Jubilees (pairs) brought \$436.

The B. N. A. specialist should get in on the ground floor of proof collecting, now. If you put it off until later you will find the prices away above the present level. Please do not ask us for them, as we do not have any in stock at the moment. *Emco Journal—Marks Stamp Co.*, July, 1945.

Bank Note Proofs as Distinguished from Bank Note Reminders

By Julian Blanchard, Ph.D.

It has been noticed that stamp collectors, and stamp dealers and auction catalogers as well, occasionally fall into error in their use of the term "proof" in relation to bank notes. Unfamiliarity with this field, and in addition the real scarcity of such proofs, no doubt account for the wrong use of this term.

The mistake that we refer to consists in applying the term proof to unissued remainders of bank notes. These remainders are frequently to be seen in sheets of four notes (sometimes only two), just as received from the printers, but perhaps more often as singles cut from such sheets. They are nearly always unsigned and undated, though some may be partially completed in this respect, and some may have spurious signatures and dates that were applied at a later time. They were never issued as currency, but were left on hand after a change of issue, or because of the dissolution or failure of the bank. We call them, for short, bank note "remainders." They are clean, crisp, and unblemished in appearance. The difference between such a specimen and the average worn and soiled bank note is even more striking than that between a stamp proof and a used stamp, and affords some additional excuse, perhaps, for putting it in the wrong category.

But the test for distinguishing remainder notes from proof notes lies in the difference between the kinds of paper upon which they were printed. And furthermore, with regard to appearance, one has but to compare these unissued notes, as beautiful as they are, with genuine proofs to realize the great superiority of the latter in the perfection of printing and the bringing out of detail.

India Paper Used for Proofs

As in the case of stamps, proof impressions of bank notes were nearly always made upon India paper, backed by cardboard. Proofs of this kind were made of the individual vignettes and other portions of the design, for certain purposes, as well as of the completed plate of notes. We find the India paper sometimes still adhering to the card, but perhaps more often removed therefrom. Generally, but not always, we find the proof notes with small holes (2.5 to 3.5 mm. in diameter) punched along the lines for the signatures, a special indication that they were not to be used as actual notes. Of course, the presence or absence of the punchings does not prove anything, for they could be added if originally absent, and remainder notes have been seen with such holes.

The India paper thus employed is quite different from bank note paper. It is in reality a Chinese paper, and is made of bamboo fiber. It is rather thin, soft, and absorbent. Being handmade, it may vary considerably in thickness even within a small area; individual fibers, or clusters of fibers, are here and there distinguishable with the unaided eye, and there may be thin spots, and other irregularities and small defects. It is fairly opaque, and very absorbent; a slight wetting on one side will show through almost instantly. Its thinness and its soft and absorbent qualities enable the finest lines of the engraving to be clearly impressed in the printing. But these characteristics also require that it be backed with cardboard to prevent destruction by the pressure of the printing press.

Another kind of paper used for proofs, and called *proof* paper, is a white handmade rice paper. This is somewhat thicker and more opaque than India, and more uniform, and it does not require the use of cardboard backing in the printing process. Most of the bank note proofs that have been seen are on India paper.

All handmade papers, India, rice and bond, are made on laid moulds, but since no pressure is used the laid lines may or may not be apparent. Modern laid paper is a machine made wove paper with a "laid" watermark impressed upon it.

Bank Note Paper

The paper upon which the actual notes were printed is *bond* paper, made of linen rags. Being handmade also, it likewise varies considerably in thickness and uniformity. It is somewhat thicker and much tougher and stronger than India, and is less absorbent, affording a less perfect impression. It has a hardness and stiffness not possessed by the soft and yielding India paper, so that when "snapped" it has much more of a crispy and crackling sound (that is, when unworn). As thin and fragile as it is in comparison with that used for our paper money today, it nevertheless has immeasurably greater lasting qualities than India paper would have for this purpose; wherefore an India proof note is not likely to be mistaken for an unissued remainder. The mistake that is made is in thinking a remainder to be a proof.

It has been found that a little experience is generally quite sufficient to enable one to make the distinction. In the absence of any such experience, and without examples of each for comparison, attention must be paid to the different paper characteristics that have been pointed out above, to avoid error.

In the examination and study of a large number of bank notes, both issued and in sheets of remainders, a considerable variation in paper has been observed, in thickness and in other characteristics. It is hoped to be able to present some further discussion of bank note paper in a future article.

Reviews of Publication

John H. Sinton's Cape of Good Hope Display

The *London Philatelist* for June, 1945, was printed on 32 pages of fine quality paper plus 8 pages of dignified advertising and cover, and most excellent halftone illustrations. The Editor is Rev. A. C. Larmour whom we heartily congratulate.

In the model reports of the meetings of the Royal Philatelic Society, London, we note that on March 8, 1945, John H. Sinton displayed his proofs and stamps of the Cape of Good Hope triangular issues. We quote some remarks by Sir John Wilson:

"The proofs and their status received well-deserved attention. The display opened with a fine selection of Proofs in black and the Reprints (proofs*) in various colours." "As to proofs, the Perkins, Bacon die proofs in black for the 1d. in a single, and the rest of the series in pairs, were well known, as were the plate proofs in black. The plate proofs of the 4d. in colour were also established and these were watermarked. The so-called proofs in fancy colours seemed to be more in the nature of reprints, because there was no need to take colour trials in De La Rue's time, the colours being already established; most of the prints which had been displayed appeared to be in aniline colours of a much later period; the blank-label proofs (essays*) in colour were, quite definitely, reprints produced from the roller dies (transfer rolls*) which Perkins, Bacon had not handed to De La Rue & Co. with the plates."

The * insertions in parentheses are by the E.-P. JOURNAL editor to agree with our definition. *Gilbert J. Allis* in his 1930 book on these Cape issues gives dates and quantities of the later printings of these essays and proofs which are excellent and beautiful impressions showing various states of these dies. Most old classic dies of essays and proofs of which very few contemporaneous prints now exist, have been printed at later dates for various reasons. As the dies generally were well preserved these later prints are valuable to the philatelic student for study and comparison with plate impressions to discover plate varieties. While perhaps technically correct nomenclature, it is confusing to the philatelist to call the later die printings "reprints" which name we reserve for later printings from the approved stamp design plates that resemble the issued stamps in color, paper, perforations, gum, etc., some of which were sold to the public at face value though not good for postage. We believe it far better simply to name the year, or date when known, that the prints were made, even if a question mark must follow the date given until more definite information is available.

Switzerland

Its Essays and Proofs

By George W. Caldwell, E.-P. S. 318.

(Continued from JOURNAL No. 7, page 146.)

Federal Post 1850—

Altho the Federal Post started to function as of January 1, 1850, its operations were, to a great extent, administrative for some time; and so during those months immediately following, which we designate as the Transition Period, this service was a combined Cantonal and Federal operation. From the standpoint of pure stamp collecting it is convenient to begin the discussion of the Federal Post as of the date on which the first postal adhesive stamps were issued by the Federal Administration. Adopting the same policy, the Essay-Proof student will begin with the first designs.

Postal Adhesive Stamps - Regular

Many stamp collectors follow a strict chronological sequence in arranging their collections; some use various modifications of that plan. For the study of stamp design and manufacture however, the author believes a functional arrangement to be more suitable, and therefore, has used that plan in setting up this monograph.

Locals and Rayons 1850-54

On April 5, 1850, stamps for use in prepaying the local rate became available in those communities in which that rate had been authorized. These stamps are of two main types, one inscribed "Ortspost" (Scott's design A10) originally intended for distribution to those sections of Switzerland in which German or its dialect Schweitzer Deutch was spoken; the other bearing the inscription "Poste Locale" (Scott's design A11) which was so labeled for use of the French language groups. Both inscriptions mean local postage.

Stamps for general use throughout the country did not appear until October 1, 1850. These are known as RAYONS, the name deriving from the inscription on the stamps—RAYON I on the 5 Rappen value (Scott's design A12) and RAYON II on the 10 Rappen (Scott's design A13). These values represented the single first class letter rate to zones one and two respectively.

Both the LOCALS and the RAYONS are of the one general design, differing of course in figure of value, in the inscription, and in the execution of the finer lines of the design. They were lithographed by C. Durheim of Bern, using 160 subject stones which had been prepared from 40 subject transfers. Just why such large transfers were used does not appear to be known. Dr. Herbert Munk of Ruvigliana, who has made a very exhaustive study of these stamps suggests⁽⁸⁾ that the reason might be attributed to the fear of counterfeiting, or perhaps they were used as a means of detecting counterfeits more readily. It is quite obvious to students of this early period in Swiss postal history, that the authorities were very much concerned over the possible loss to the government, not only from the use of spurious stamps, but also from the use of stamps from which postmarks had been removed.⁽⁹⁾

Similarity of design is paralleled somewhat by similarity of color. The Federal escutcheon appears in red and white and the remainder of the design in black. In addition, the Rappens have a color which forms a background such as would ordinarily be obtained by the use of tinted paper. Such paper, however, was not used—although it was essayed—because it would have violated the heraldic definition which specified red and white only for

(8) Dr. Munk—Neue Wege zur Erforschung der eidgenössischen Ausgaben 1850 ff. im Kreuzmuster.

(9) Caldwell—The Swiss Rayons, in *Stamps*, Vol. 36, p. 153.

the Swiss shield. Dark blue in several hues was used for the RAYON I, while yellow, varying from orange-yellow to yellow-orange and in rare instances, yellow-brown, was used for the RAYON II.

And now a word about the framing of the cross, that perennial question among the students of RAYONS. On some of these stamps we find the white cross completely or partly outlined with a fine black line; on others this framing is missing entirely. The question is which came first—the framed cross, or the unframed cross. The most commonly accepted belief is that the cross was unframed in the original printing and that Durheim, in an effort to improve the appearance of the stamps, added the framing later. This however violated the heraldic specifications for the Swiss escutcheon and hence was removed. The stamps with part framing were printed from stones which had not been completely cleaned of this framing. This conclusion is supported by a statement contained in a letter⁽¹⁰⁾ to Adolph Schultze, noted Rayon student, from the lithographer C. Durheim under date of June 27, 1871.

Some time during February 1851, the RAYON I appeared in bi-color. In place of the black, red and blue of the former printings, this was printed in blue and red. This change was primarily dictated by economy, altho greater visibility of cancellation no doubt was an influencing factor. This printing was done by C. Durheim using the old stones, with the exception of the background stone which, obviously, was not needed.

Essays and proofs of these LOCALS and RAYONS are extremely rare; none of the LOCALS is known, some RAYONS are unique and in no case more than half a dozen copies are believed to exist.

Below is a listing of those recorded by Zumstein⁽⁴⁾. The author has attempted to classify these in accordance with the definitions given in E.-P. JOURNAL No. 1, pages 31 and 32. In one instance—our No. 22—tentative classification has been necessary due to differences of definition between those used in Europe and those used in America.

Essays

1849-50. RAYONS with unframed cross

- No. 11E Figure of value omitted; black on white paper
- No. 12E 5 Rappen, black on white paper
- No. 13E 5 Rappen, black on white cardboard

These three essays are listed by Zumstein as "Urproben," a term used to indicate first impressions, such as die and first plate proofs.

1853. RAYONS without Federal escutcheon

- No. 14E 5 Rappen, black and blue on white paper
- No. 15E 5 Rappen, black on dark blue paper
- No. 16E 5 Rappen, black on yellow paper
- No. 17E 10 Rappen, yellow on white paper

1853. RAYONS with unframed cross

- No. 18E 10 Rappen, yellow on white paper
- No. 19E 10 Rappen, black on white paper

Trial Color Proofs

1850. RAYON with unframed cross

- No. 20TC 5 Rappen, black and red on yellow paper

1851. RAYON with framed cross

- No. 21TC 5 Rappen, black and red on yellow paper

(10) Journal Philatelique Suisse, Vol. 54, p. 91.

(4) Zumstein—Handbuch über die Briefmarken der Schweizerischen Eidgenossenschaft—Bern, 1924.

1853. RAYONS with unframed cross

No. 22TC 5 Rappen, black, blue and red on white paper

No. 23TC 5 Rappen, yellow and brick-red on white paper

One other group of RAYONS remains to be treated. This was a provisional issue of 15 Rappen denomination, and is found in three major types. Its appearance—on January 1, 1852—was primarily due to a change in the monetary system.

Article 36 of the Federal Constitution of 1848 placed Swiss coinage under the control of the Federal Assembly. Previously, this had been a Cantonal function, and as one can readily conceive, coins varied greatly, not only in name, but also in relative, and in exchange value. Such a chaotic condition could not very well be tolerated under a centralized system; and the Federal Assembly did not long delay in correcting it. Of interest in this matter is a letter written by John Endlich, United States Consul in Basel, to the Treasury Department in Washington, D. C., under date of May 23, 1859. In part, Mr. Endlich wrote:⁽¹¹⁾ *"On May 7, 1850, the Federal Assembly framed a law constituting the French standard the lawful standard in Switzerland. As some time was required for redemption, this law was not fully established in full force until the end of 1852. The new coinage appeared in small quantities soon after passage."*

Baron De Reuterskiold is not entirely in agreement with the dates given by Mr. Endlich. He states⁽¹⁾ *"It was not until 1851 that the Federal Assembly decided to change this condition of things (differences in coinage*) and adopted the French currency for the whole of Switzerland. This change which was to date from January 1, 1852, brought about a revision in postal rates."* In the opinion of the author, the Baron, an outstanding philatelist in Switzerland, had in mind the law on postal rates rather than that on the monetary system. Quoted below are a few excerpts from that postal law.

FEDERAL LAW ON POSTAL RATES

AUGUST 25, 1851.

The Federal Assembly of the Swiss Confederation, considering that the introduction of the new monetary system necessitates a revision of the present law on postal rates,

Having considered the proposal of the Federal Council decrees:

LETTERS

Article 1.—That the rate for carrying letters, packets of papers, printed matter and samples of goods in the interior of Switzerland, is determined according to weight and distance. The distance is calculated according to the shortest postal route from the receiving to the delivery office.

Article 2.—This distance is calculated to embrace three rayons (zones*). The first rayon comprises the Swiss Post-offices which are not more than two leagues (approximately 6 miles*) distant from the dispatching office; the second rayon comprises those that are distant from two to ten leagues; and the third, those more than ten leagues from the dispatching office.

Article 3.—The rate for unregistered letters not exceeding half a loth ($\frac{1}{4}$ ounce*) in weight is fixed as follows:

In the first rayon—5 centimes
In the second rayon—10 centimes
In the third rayon—15 centimes

* * *

Article 35.—This law will come into force on the 1st of January, 1852 . . . From that date the law of June 8, 1849 is repealed.

The Postal Department would have liked to have had a new series of stamps available in time for this change, and while some correspondence in the matter had taken place, the time was not sufficient. Therefore, the RAYON I and II stamps continued in use and the provisional RAYON III stamps (Scott's designs A14 & A16) were ordered from C. Durheim of Bern.

(11) James Ross Snowden—The Mint Manual of all Nations—Philadelphia 1860.

(1) Mirabaud & De Reuterskiold—The Postage Stamps of Switzerland—Paris 1899 (English Language Edition)

* Inserted by the author.

These were lithographed from 160 subject stones. A lithograph transfer of ten subjects was made by using the second and third vertical rows of the original Ortspost stone. The inscription and figure of value were altered; and as this stamp was to be printed in one color only, it was necessary to add the shield with white cross. This was accomplished by drawing parallel vertical lines, the heraldic "tincture" for red, in the space formerly provided for the red shield impression. After printing the required quantity of these (Scott's design A14), Durheim erased the "Rp" designation from the stone, and substituted "Cts." With the stone thus altered, he printed a small quantity of this type for distribution among the French and Italian language groups.

Due to continued delay in completing the installation of equipment for producing a new issue in the Bern Mint, it was found necessary to print a further supply of 15 Rappen stamps. Proceeding as before, the fourth and fifth vertical rows of the original Ortspost stone were used. This printing is commonly referred to as the "15 Rappen Large Figures" (Scott's design A15) to differentiate it from the previous rappen type on which the figure 15 is smaller.

No essays nor proofs of these RAYON III stamps appear to have been recorded. In all probability, none were required. Perhaps the matter was settled in conference.

The LOCALS and RAYONS were demonetized as of October 1, 1854.

Strubeli 1854-62

Swiss stamps currently used during the 1854-62 period are known generally in America as the "Imperforate Helvetia" or the "Silk Threads" (Scott's design A17). In Switzerland however, and among certain groups here in America the name "Strubeli" is more often used. This word is purely Swiss and is used by those who speak the dialect of German known as "Schweitzer Deutch." The root word is strubel and refers to a person with disheveled hair. A Swiss father, speaking to his teen-age daughter would be apt to say, in a teasing sort of way, "du bischt es Strubeli."⁽¹²⁾ Its application to the stamp issue under discussion resulted from one of the many criticisms made of this stamp design; some users of these stamps claimed that Helvetia's hair appeared mussed.

Superseding stamp issues frequently occur only after long usage of a particular design and frequently result from a desire to see "something different." This however, was not true in the case of the "Strubeli." Shortly after the RAYONS appeared, the Postal Department realized these stamps would not be satisfactory. While the design was good in concept, its execution was rather crude and as the stamps had been produced by lithography, it was believed counterfeiting was a dangerous possibility. Under these circumstances serious thought was given to the use of some method of stamp manufacture other than lithography. Consideration was also given to the possibility of producing the stamps in the Federal Mint in Bern. Accordingly, Dr. H. Kuster, Director of that institution visited Paris, London and Munich in 1851 for the purpose of learning about the methods and equipment used in those capitals.

Upon Dr. Kuster's return, and after a careful analysis of the report on his findings, the authorities concluded that the Bavarian method used in the Munich Mint would be best suited to the plans the Swiss had in mind. This consisted of typography in semi-relief (cameo) on Dickinson paper, a paper in which single silk threads were so placed that one appeared in each stamp.

Having decided on using this method, negotiations were opened with the Bavarian authorities with the view of having the dies and printing cliches made in their mint in Munich. Steps also were taken to have equipment installed for printing the stamps in the Swiss Mint in Bern.

Obviously, the design for this new issue was of immediate importance; and we are told, opinions in the matter were very much divided. Under date of April 15, 1851, Swiss Postmaster General Naef wrote, in part, to the Munich engraver Merz as follows:

(12) This explanation of the word Strubeli was given to the author by Adolph Reace, a native of Switzerland, now living in Little Falls, N. Y.

"All states have adopted the same design as depicted on their silver coins, either a bust of the King or Queen or the German eagle, etc. For republics, the symbol of the nation is most suitable, perhaps a beautiful female figure together with the arms of the country. I have had the two inclosed designs prepared by an artist in Bern; on one of the drawings the value of the stamp is especially conspicuous, and on the other the tri-lingual application is well brought out."

Using these two essays as models, Frederic Vogt of the Munich Mint designed and engraved the original dies in steel. The various steps from master die to printing cliches are clearly stated by Dr. Kuster of the Swiss Mint, in an official report under date of April 24, 1856.⁽¹³⁾ Based on the data given by Dr. Kuster, the details are as follows: The original die was a master die on which were engraved those parts of the design which are common to the several denominations. This was engraved in intaglio, that is, the portion of the design which appears in high albino relief on the stamps was incised into the die—in other words, sunk below the printing surface. By means of an intermediate die in high relief, duplicate master dies were made. Obviously a die press of some sort was used for the purpose. The engraving was then completed on these duplicate dies, thereby producing a complete intaglio master die for each denomination. As the printing cliches had to be in intaglio, it was necessary to make intermediate high relief (cameo) master dies by transfer (die press) from these "complete" master intaglio dies. These various dies were made of steel and the printing cliches, of brass. It is customary in a process such as this, to make duplicates as insurance against damage or wear. No doubt such policy was followed in this case.

Munich Impressions

At the time the printing cliches were completed, the Swiss Mint was not yet in position to start printing these stamps. Fearing the stock of RAYONS on hand was insufficient to meet requirements, and not wanting to resort to another provisional printing of RAYONS, arrangements were made with a Mr. Weiss—further identified as the University Printer—to print an initial supply of "Strubeli," under supervision of the Bavarian Postal Department.

On October 6, 1852 Weiss, having completed a portion of the order, forwarded samples of the work to the Swiss authorities. Postmaster General Naef was not entirely satisfied with the color used in several cases. He feared that under artificial light, postal employees might experience some confusion. However he agreed to accept the stamps that had been printed. "Strubeli" specialists identify these as the First Munich Printing.

Weiss complied with suggestions made by Mr. Naef and changed the 5 Rappen orange-brown to a deeper and truer brown and the 40 Rappen from a very pale yellow-green to a deeper green containing far less yellow pigment. He slightly deepened the 10 Rappen blue and the 15 Rappen pink. Stamps thus changed are spoken of as the Second Munich Printing.

Apparently, very few designs were essayed. Other than the two mentioned in Postmaster General Naef's letter to Merz, the author knows of only one other, a 10 Rappen "Strubeli" with figures of value in the upper corners. This is mentioned by Zumstein as being in the files of the Swiss Postmaster General; it is further noted that the original cliche is in private ownership. Munich proofs, other than trial colors are not known to the author.

Trial Color Proofs

1851. Large die proof on various papers without silk thread.

No. 24TC 10 Rappen, light brownish-yellow

**1851 Plate (cliche assembly) proofs on white paper; bronze green
silk thread; sharp embossing.**

No. 25TC 5 Rappen, blue

No. 26TC 5 Rappen, pink

No. 27TC 5 Rappen, green

No. 28TC 10 Rappen, yellow

(13) Journal Philatelique de Berne—Vol. 34, p. 84.

1851 (?) Plate proofs on thin, very porous yellowish wove paper without silk thread.

No. 29TC 5 Rappen pink (28TC5)

No. 30TC 40 Rappen pale yellow-green (33TC5)

Bern Impressions

On October 14, 1854 the Bern Mint delivered to the Postal Department, 50,000 copies of the 20 Rappen "Strubeli," a value that had not been included in the Weiss order. With this indication that Dr. Kuster was in position to print the stamps, no further orders were given to the Bavarian printer. The printing press installed in the Bern Mint was a flat-bed Dingler Knee-action press, manufactured by a man named Dingler, in Zweibruecken, a small town in Switzerland. A similar type press is shown in Figure 4. A minimum of two operatives was required to handle this press, and three could work efficiently.

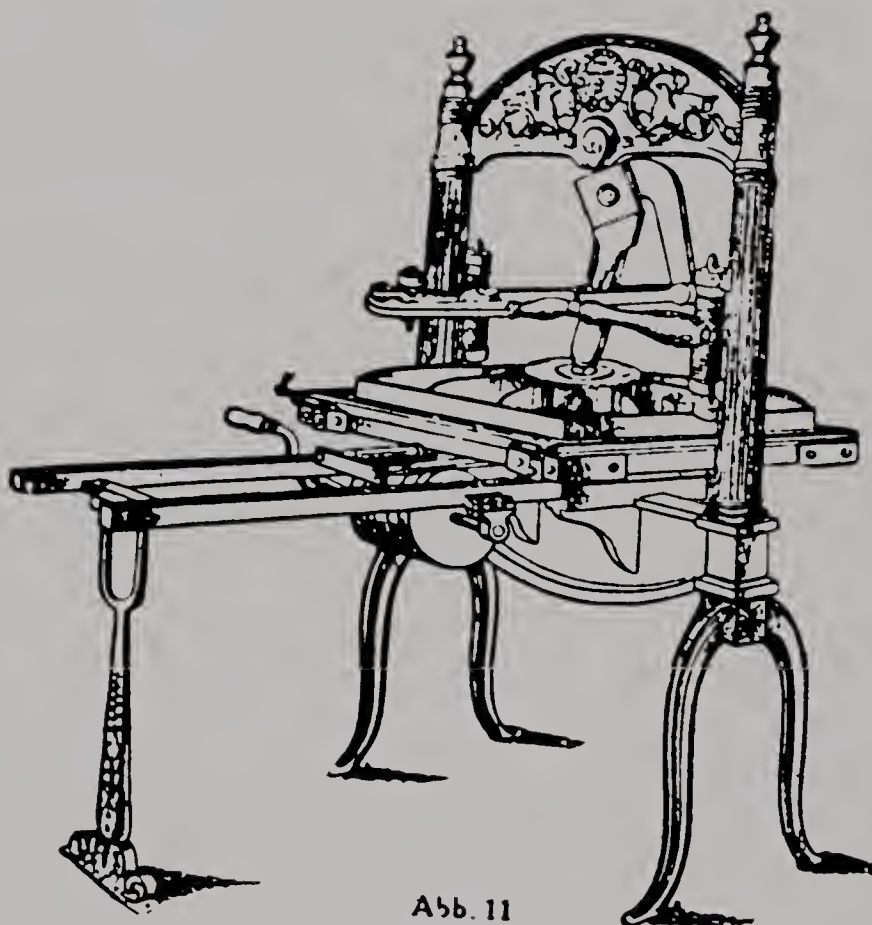


Fig. 4.

The Dickinson paper used in the Munich, and also in the first Bern, printings contained a bronze green silk thread. On October 31, 1854, the Department approved a suggestion made by Dr. Kuster that a separate thread color be assigned to each denomination. It was believed this would make counterfeiting more troublesome and its detection easier. However, after about three years experience with this paper, the Postal Department came to the conclusion that the cost and the inconvenience far outweighed any benefit derived from its use.⁽¹⁴⁾ The idea thereupon was abandoned and a new paper containing a green thread—lighter and brighter than that formerly used—was obtained from the Sihl Mills.

Proofs

1853. Plate proof on white paper; red silk thread; embossing less sharp than on the Munich impressions.

No. 31P 20 Rappen, orange

(14) Caldwell—"Swiss Strubeli" in *Stamps*, Vol. 40, No. 5.

1854. Plate proofs on paper without silk thread

No. 32P	5 Rappen, light to dark brown
No. 33P	10 Rappen, blue
No. 34P	15 Rappen, pink
No. 35P	20 Rappen, black
No. 36P	40 Rappen, light green



Fig. 5.

Figure 5 shows a strip of No. 32P endorsed in script "Gultiges Muster" which literally means "official design." In all probability this refers to the color, as the design had been approved several years previously. On the other hand there is the possibility this was submitted to some authority such as another government. It has been recorded⁽⁴⁾ that Luxembourg was very much interested and had made inquiry regarding the manufacturing details of the Strubeli.

Trial Color Proofs

1853. Plate proofs on white paper; green silk thread; embossing less sharp than on the Munich impressions.

No. 37TC	10 Rappen, light brown
No. 38TC	10 Rappen, yellow

1854. Plate proofs on paper without silk thread

No. 39TC	5 Rappen, blue
No. 40TC	5 Rappen, dull pink
No. 41TC	5 Rappen, green
No. 42TC	10 Rappen, yellow to yellow and red brown
No. 43TC	10 Rappen, gray
No. 44TC	15 Rappen, slate-blue
No. 45TC	15 Rappen, yellow
No. 46TC	15 Rappen, green
No. 47TC	15 Rappen, gray
No. 48TC	15 Rappen, lilac
No. 49TC	15 Rappen, vermillion
No. 50TC	15 Rappen, copper-bronze
No. 51TC	15 Rappen, silver
No. 52TC	15 Rappen, gold
No. 53TC	20 Rappen, lemon-yellow
No. 54TC	20 Rappen, violet
No. 55TC	20 Rappen, gray
No. 56TC	20 Rappen, gold
No. 57TC	20 Rappen, green
No. 58TC	1 Franc, gray-blue



Fig. 6.

Nos. 32TC, 39TC, 40TC and 41TC are known to exist in tete-beche form (Fig. 6).

Constantly on the alert to take advantage of economies in stamp manufacture, the Swiss experimented with dry-plate printing on tinted paper. This did not prove acceptable and was not put into practical use.

Uninked Plate Proofs

1862 (?). Plate proofs on tinted paper without silk thread

- No. 59TC 2 Rappen, white paper
- No. 60TC 20 Rappen, dark carmine paper
- No. 61TC 20 Rappen, yellow paper (Fig. 7)
- No. 62TC 20 Rappen, gray blue paper

A copy of the 2 Rappen was in the collection of Martin Schroeder of Leipzig, Germany.

Just when these were made is not known by the author. Altho certain evidence tends to the conclusion that it was not before 1861; and most likely in the early months of 1862. This conclusion assumes that all were made at approximately the same time. It is assumed also that the 2 Rappen die was not engraved until some time in 1862. This stamp was a provisional issued as of July 1, 1862 for use in prepaying the printed matter rates established under the Postal Tariff of February 6, 1862.

The 15 Rappen "Strubeli" was demonetized as of September 1, 1862, and the remaining values, as of August 1, 1863.⁽¹⁾

(To be continued.)

Argentine Proofs

"*Stamp Collecting*" London, for July 14, 1945 in W. E. Fyndem's Column says:

Proofs, on the whole, are a little out of the field of the general collector; nevertheless there is a good demand right now for proofs of almost any Argentine stamps, for which fair prices are being paid. *Contributed by A. P. Bantham.*

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

POSTAL CARD ESSAYS AND PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 7, page 165.)

Note—All italics used are editorial by the Author for emphasis.
Essay and Proof numbers are based on Scott's U. S. Catalogue.

The Proposals

On January 22, 1873 the Post Office Department advertised for proposals to supply the new postal cards for a period of four years from May 1, 1873. The advertisement and a draft of the proposal specifications follow.

PROPOSALS FOR POSTAL CARDS.

Post-Office Department,
Washington, D. C., Feb. 27, 1873.

Sealed proposals will be received at this Department until Thursday, the 27th day of February, for furnishing United States postal cards for and during a period of four years, commencing on the 1st day of May, 1873.

Size and Quality of Card.

The cards will be three by five and one-eighth (3 by 5 $\frac{1}{8}$) inches in size, made from "bond paper" stock, (cotton and linen mixed,) tub-sized, the fiber beaten out long, worked together in a solid sheet, without pasting, and suitably calendered on both sides for printing and writing in ink and pencil. The card-board must weigh six pounds per thousand cards, and each card must bear a water-mark from water-mark rolls to be furnished by the Government.

Printing.

The cards will be surface-printed, on one side only, from hardened steel plates made from a die, the property of the Government. Two forms of plates for thirty-six (36) cards each will be furnished to the contractor, mounted to the height of ordinary printing-type on metal blocks spaced accurately to cut the size of the cards, ready for the press; said plates to be kept in repair and renewed at the expense of the contractor.

The Department reserves the right to cause the design, plates, color, and water-mark of the card to be changed whenever the public interest may be subserved thereby; and to require, when necessary, new and approved plates, design, color, and water-mark to be furnished without cost to the Government.(e) The actual cost of furnishing the first die, plates, and water-mark rolls shall be paid by the contractor; and it is expressly understood that all dies, plates, and water-mark rolls shall be the exclusive property of the Government, and subject at any and all times to the disposition and control of the Post-Office Department.

Number of Cards, First Year.

The estimated number of cards required for the first year is one hundred million, (100,000,000,) but the contractor must furnish all that may be called for without reference to said estimate.

Security from Fire and Theft.

Bidders are notified that the Department will require, as a condition to the contract, that the cards shall be manufactured, printed, and stored in such manner as will insure security against loss by fire and theft.

(e) Italics by author for emphasis. This provides for the 1873 change of watermark, and the 1875 change of design.

Inspection.

The manufactory must at all times be subject to the inspection of an agent of the Department, who shall be furnished with suitable office-room in the building without charge, whose duty it will be to require the stipulations of the contract to be faithfully observed; and the contractor, his employes, and agents shall conform to such regulations as the Department may from time to time adopt for the security of the Government.

Packing.

The cards must be banded in parcels of twenty-five (25) and packed in strong paste-board or straw boxes, securely bound on the edges and corners with cotton or linen cloth glued on, each box to contain not less than five hundred, (500), the boxes to be wrapped and securely fastened in strong manila paper, and sealed so as to safely bear transportation by mail for delivery to postmasters. When four thousand (4,000) or more cards are required to fill the order of a postmaster the pasteboard or straw boxes containing the same must be packed in strong wooden cases, and well strapped with hoop-iron. Said cases and packages shall be addressed by the contractor, under the direction of an agent of the Department. Wooden cases containing the cards to be transported by water-routes must be provided with suitable waterproofing.

Delivery.

At the time the contract takes effect the contractor shall have on hand, ready for delivery, not less than five million (5,000,000) cards, and shall, from and after that date, deliver with all reasonable dispatch, packed, addressed, and labeled as aforesaid, such quantities as may be required to fill the daily orders of postmasters; the deliveries to be made either at the Post-Office Department, Washington, D. C., or at the post-office in the city or town where the contractor does business, the place of delivery to be at the option of the Postmaster-General, and the cost of delivery, as well as all expense of packing, water-proofing, storing, addressing, and labeling, to be paid by the contractor.

Guarantee.

No proposal will be considered unless accompanied by a satisfactory guarantee, signed by at least two responsible parties, and certified to by a postmaster, United States district attorney, or judge of a United States court.

Award-Agreement Bonds.

The contract will be awarded to the lowest responsible bidder, who shall, within ten days after said award, enter into an agreement in writing with the Postmaster-General to faithfully observe and keep the terms, conditions, and requirements set forth in this advertisement, according to their true intent and meaning, and shall make, execute, and deliver, subject to the approval and acceptance of the Postmaster-General, bonds with good and sufficient sureties, in the sum of one hundred thousand dollars, (\$100,000.) as a forfeiture for the faithful performance of said agreement or contract, according to the provisions and subject to the liabilities of the seventeenth section of an act of Congress entitled "An act legalizing and making appropriations for such necessary objects as have been usually included in the general appropriation bills without authority of law, and to fix and provide for certain incidental expenses of the Departments and offices of the Government, and for other purposes," (United States Statutes at Large, vol. 5, page 526,) approved August 26, 1842; which act provides that in case the contractor shall fail to comply with the terms of his contract, "he and his sureties shall be liable for forfeiture, specified in such contract as liquidated damages, to be sued for in the name of the United States, in any court having jurisdiction thereof."

Contract Not Assignable.

The contract, under the laws of Congress, is not assignable, and no assignment thereof will be recognized.

Reservations.

The Postmaster-General reserves to himself the following rights:

1. To reject any and all bids, if, in his judgment, the interests of the Government require it.
2. If the contractor to whom the first award may be made should fail to enter into an agreement and give satisfactory bonds, as herein provided, then the award may be annulled and the contract let to the next lowest responsible bidder, and so on, until the required agreement and bonds are executed; and such next lowest bidder shall be required to fulfill every stipulation embraced herein as if he were the original party to whom the contract was awarded.
3. To annul the contract, if, in his judgment, there shall be a failure to perform any of its stipulations, or in case of a wilful attempt to impose upon the Department cards inferior to contract sample, and to relet the same to the next lowest responsible bidder.

Specimens and Forms of Bid.

Specimens of the printed card and card-board, (without water-mark,) (f) together with blank forms for bids, may be had on application to the Third Assistant Postmaster-General, on and after the 22d day of January instant.

(f) Italics by author for emphasis.

Bids,

should be securely enveloped and sealed, marked "Proposals for postal cards," and addressed to the Third Assistant Postmaster-General, Washington, D. C.

JOHN J. A. CRESWELL,
Postmaster-General.

It is interesting that the next to the last paragraph of the specifications refers to printed cards and blank cardboard without watermark. These no doubt were from the 500 printed proofs of August 29, 1872.

From *The Post Card*(g) of April 20, 1890 is quoted a list of the bids received.

1873.

Proposals were advertized for cards with watermarks and without, and there were bidders, some of whom made no distinction regarding the watermark. The contestants and their figures per thousand finished cards were as follows:

Weed, Parsons & Co. of Albany	-----	\$2.98
Rand, Avery & Co. of Boston	-----	2.88
Sherman & Company of Philadelphia	-----	2.68
W. C. Chambers & Co. of Painesville, O.	-----	2.48
Rhode Island Card Co., Pawtucket	-----	2.15
H. O. Houghton & Co. of Cambridge	-----	2.10
National Bank Note Co. of New York	-----	Plain 2.09
	Watermark	2.15
Continental Bank Note Co. of New York	-----	1.93,
		2.10.
Columbia Bank Note Co. of Washington	-----	1.85
Julius Bien of New York	-----	1.68
George Reay of New York	-----	1.59¼
Morgan Envelope Company of Springfield	-----	1.39⅞

The contract was awarded to the Morgan Envelope Co. for a term of four years from May 1, 1873, and was later extended two months in order to correspond with the U. S. Government fiscal year closing June 30, 1877.

UX2 Issued Postal Cards With Large Watermark

For reference some colors seen of the UX2 issued cards are recorded. There are many others. The first card listed is illustrated on the front cover. It has the "U. S. Postal Card Agency" 22mm. diameter blue postmark dated. "May 12, 1873." On the back of the card is written—

"The first Postal Card contract was awarded to the
Morgan Envelope Company of Springfield, Mass. March 28, 1873.
The first issue of Postal Cards began on the 12th day of May 1873.
The first perfect sheet of Postal Cards ever printed contained thirty
six (36) cards, and was approved by the U.S. P.O. Department,
April 30th 1873.
I certify that this Postal Card was taken from the first sheet approved
by the Department.

Geo. N. Tyler
U. S. Postal Card Agent."

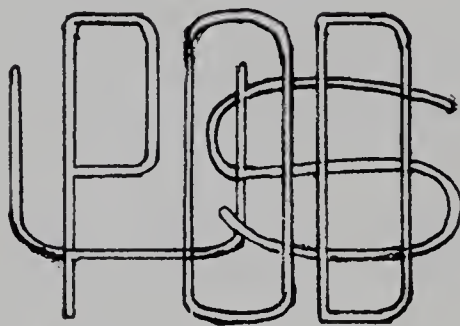
May 12, 1873.

UX2a. On 17 f/2 dull faint o-yellow card .013" thick.
7 k/2 dull dark red-orange (first printed).
7 j/2 dull v. deep red-orange (first package. F. Morgan).
8 k/1 dim dark m. red-orange.

UX2b. On 13 f/1 dim faint o-y-orange card .012" thick.
9 k/1 dim dark o-r-orange (used April 30, 1874).

UX2c. On 17 e/2 dull v. pale o-yellow card .012" thick.
7 j/2 dull v. deep red-orange (used 1875).
9 k/2 dull dark o-r-orange.

- UX2d.** On 17 f/1 dim faint orange yellow very stiff card .015" thick.
9 k/1 dim dark o-r-orange.
- UX2e.** On 17 f-1 dim faint orange-yellow very stiff card .0165" thick.
9 l/1 dim very dark o-r-orange.



The Small USPOD Monogram Watermark 53x36mm. ($\frac{3}{4}$ size).

Trial Color Proofs With Small Watermark

According to W. G. Fenton (in *Mekeel's* for Feb. 12, 1945) the Morgan Co. had trouble with the large watermarked cardboard furnished by the Hudson & Cheney Paper Co. of North Manchester, Conn. The public also complained that their pens caught in the large watermark. Printing of postal cards with the large watermark was stopped. On June 23, 1872 sample cards with the new small watermark were received.

While no record has been found, it seems reasonable to assume from the correspondence that the trial color proofs which exist with the small USPOD monogram 53x36mm watermark, were part of the several watermark designs submitted by the National Bank Note Co. on Dec. 4, 1872. The cardboard and colors are similar.

Dec. 4, 1872.

- UX3TC.** On 15 e/1 dim v. pale yellow-orange cardboard .0125" thick.
5 k/1 dim dark o-o-red.
11 i/1 dim deep orange.
39 i/3 dismal deep blue-green.
45 l/1 dim very dark b-g-blue.
45 m/1 dim dusky b-g-blue.
59 k/2 dull dark violet.
61 i/2 dull deep v-r-violet.
63 k/1 dim dark red-violet.

Normal Color Proofs With Small Watermark

In his article in *Mekeel's*, Feb. 12, 1945, W. G. Fenton says the Morgan Co. had considerable trouble in matching the approved color of the ink. Many proofs in various shades, that may be called normal, exist on various cardboards. The UX3Ph-7k/2 on a stiff thick card has a very faint watermark. Possibly this lightly impressed watermark was an experiment to try to overcome objections to any watermark. Watermarks were abandoned entirely with the next (1875) issue. About Jan. 27, 1874 cardboard seems to have come from "Johnson" as marked on two cards seen. The eight varieties of card indicate a search for improvement.

June 23, 1872 (?)

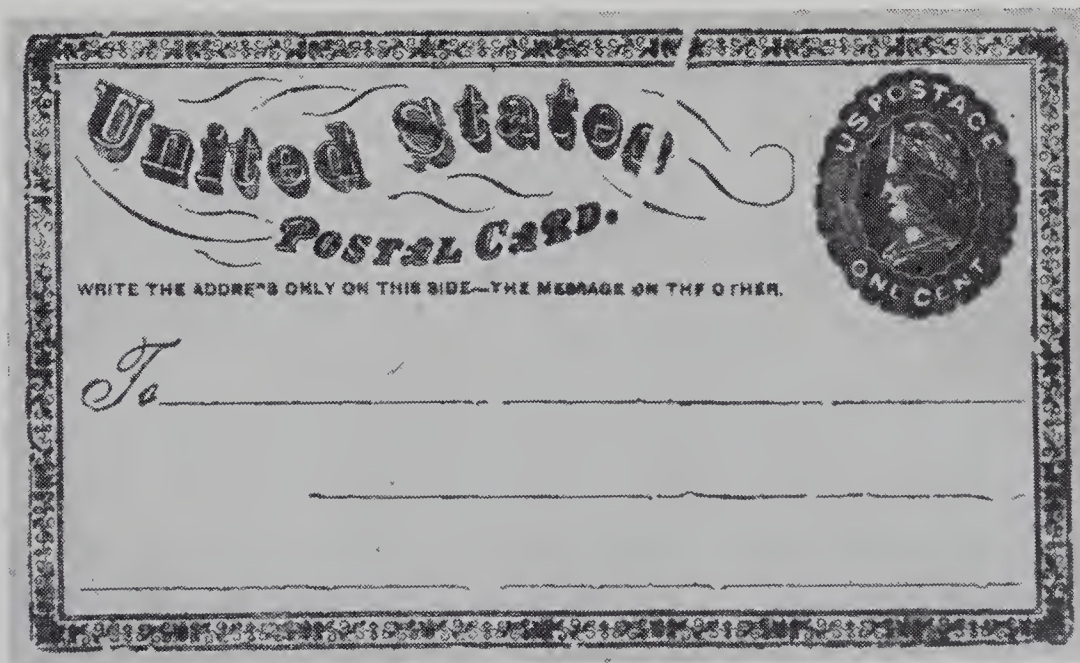
- UX3Pa.** On 14 e/2 dull v. pale m. o-y-orange card .012" thick. W'm'k inverted.
7 m/1 dim dusky red-orange.
- UX3Pb.** On 15 e/2 dull v. pale y-orange card .012" thick.
5 m/0 dusky o-o-red.
7 k/0 dark red-orange.
7 l/0 very dark red-orange ("Johnson's first sheet").
7 l/1 dim v. dark red-orange ("Johnson 1.27.1874.")
7 m/0 dusky red-orange.
7 m/1 dim dusky red-orange.

- UX3Pc.** Same card as UX3Pb. Watermark Inverted.
9 1/2 dull v. dark o-r-orange.
- UX3Pd.** On 15 e/2 dull v. pale y-orange pliable card .0105" thick.
7 1/0 very dark red-orange.
7 m/0 dusky red-orange.
9 1/2 dull very dark o-r-orange.
- UX3Pe.** On 15 e/2 dull v. pale y-orange stiff card .0145" thick.
7 m/1 dim dusky red-orange.
- UX3Pf.** On 15 f/1 dim faint yellow-orange card .012" thick.
5 k/0 dark o-o-red.
5 1/0 very dark o-o-red.
7 k/0 dark red-orange.
8 k/0 dark m. red-orange.
9 k/0 dark o-r-orange.
9 1/1 dim very dark o-r-orange.
- UX3Pg.** On 17 e/2 dull v. pale orange-yellow card .012" thick.
6 m/1 dim dusky m. o-o-red.
7 k/2 dull dark red-orange.
7 1/1 dim very dark red-orange.
7 m/1 dim dusky red-orange.
- UX3Ph.** On 17 f/2 dull faint orange-yellow stiff card .0135" thick.
7 k/2 dull dark red-orange (Very Faint Watermark).
9 m/0 dusky o-r-orange.

UX3 Issued Cards With Small Watermark

For reference some colors seen of the UX3 issued cards are recorded.

- UX3a.** On 15 e/2 dull v. pale yellow-orange card .014" thick.
7 1/0 very dark red-orange (used Nov. 18, 1875).
7 m/0 dusky red-orange.
- UX3b.** On 15 f/1 dim faint yellow-orange card .013" thick.
7 1/1 dim v. dark red-orange.
9 k/2 dull dark o-r-orange.
- UX3c.** On 17 e/2 dull v. pale orange-yellow card .012" thick.
7 1/1 dim very dark red-orange (Aug. 7, 1875).



A Counterfeit

After the 1936 flood which inundated Springfield, Mass., the *Springfield Union* on May 25, 1936 illustrated and reported the finding by young Theodore Leete, in the backyard of his former home, of a wooden box containing some papers which were thrown away, and a copper electroplate from a crude woodcut mounted on a blackened piece of wood. W. G.

Fenton kindly sent the clipping. The above illustration is reduced to .75 size from an impression of the plate found, which is 116 x 69 mm. in size. The designs of the essays and proofs of the first postal card, printed by the Morgan Co. of Springfield, are 126 x 71 mm. or 10 mm. longer and 2 mm. higher. The plate found is probably a counterfeiter's plate tossed into the river, as there are many differences from the National Bank Note Co. engraved design, notably the border design, the slanted lettering of United States and scrolls, as well as the stamp design. Why the design is so much smaller is difficult to understand unless it occurred in photographing the woodcut. If any reader has a print on card from this plate, we would like to inspect it. The flaws through the final s of States and the top border, and the one over the forehead of Liberty, may have occurred later, but the open upper right corner of the border is probably an original defect in joining a printer's stock border design.

(To be continued.)

Reviews of Publications

The *Philatelist* (London) for March, 1945, contains a beautiful illustrated article entitled *Early Belgian Essays & Proofs* by our member, Robson Lowe. This article became possible thru the sale advertised for April 25, 1945, of the outstanding collection of the Belgian essays, proofs and stamps of the 1849 "epaulette" and 1850-63 "medallion" issues. A handsomely illustrated catalog of the sale was also prepared by Robson Lowe. A catalog of Belgian Essays & Proofs seen by the Catalog Committee is in preparation for a future Journal. It is our sincere regret that the rare essays and proofs in this sale have not been seen by our Catalog Committee as many of them apparently are unique. The most excellent and complete *Catalogue Illustré des Essais des Timbres de Belgique et Congo-Belge* by Willy Grubben, 1933, illustrates some of those to be identified in this sale catalog. Our Catalog Committee Chairman would be grateful to see any Belgian essays and proofs so that the Catalog now in preparation may be as representative as possible even though we cannot hope to have it as thoro and complete as Willy Grubben's most excellent one. Grubben's prices of 1933 were in Belgian francs, which we are told then were equal to about .05 U. S. cents. Robson Lowe's Auction Catalog of this collection, however, gives current estimates of valuation on each lot in pounds and shillings which may be translated into dollars at \$4.00 to £1.

The Philatelist, (London) for April, 1945, as it so often does, has much of interest to collectors interested in historical data, essays and proofs. The illustrations of the essays found in the artistically printed *Philatelist* are most excellent and bountiful. Robson Lowe, the Editor, is himself an ardent proof collector and an active member of our Essay-Proof Society. The second and final installment of Mr. Lowe's *Early Belgian Essays and Proofs* is exceptionally interesting and amply illustrated, many of the essays being unique. It is most fortunate for philatelists that Robson Lowe has the interest and takes the time to record and publish the illustrations, with authentic information, of the exceptional essays that come up so often in his London Sales. We have asked his permission to reprint this article in our JOURNAL. We had expected to publish the report of prices realized at the auction sale advertised for April 25, but a "Stop Press" announces that the entire collection including the stamps was sold on March 29 for £7,500.

Another delightful article on the essays for the 1911 *George V. Stamps of Great Britain* by L. N. and M. Williams, is also abundantly illustrated from the original sketches, drawings and finished essays in the collection of H. C. V. Adams, Esq. G. W. Eve was the designer of the high values and the low values were designed by Bertram Mackennal. The 9 pence was engraved by J. A. C. Harrison and the 4 pence by H. P. Huggill. The stamps were typographed partly by Harrison & Sons, and partly at Somerset House. A large variety of die essays exist and proofs in black and colors, some of which are on watermarked paper. Those interested will find this article is most important. We heartily recommend subscribing to *The Philatelist*.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing.

ABBREVIATIONS

E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A, etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Canada

(Continued from page 176.)

81TC. 7 Cents.

Die No. 0-10

Size of die sinkage over 61x72 mm.

1a. Large die proof on cardboard
.0085" thick, 61x72 mm. (1 known)

23 m/5 gloomy dusky yellow
black

2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

82P1. 8 Cents.

Die No. F-119.

Size of die sinkage 61x74 mm.

On India paper die sunk on card.
(Very rare).

9 i/0 deep o-r-orange (N)

82TC.

1a. Large die proof on cardboard

.0085" thick 61x74 mm. (1 known)

23 m/5 gloomy dusky yellow-
black

2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

83TC. 10 Cents.

Die No. F-120.

Size of die sinkage 59x74 mm.

1a. Large die proof on cardboard
.0085" thick 59x74 mm. (1 known).

23 m/5 gloomy dusky yellow
black

2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

83E-A6. Finished plate essay on stamp paper perf. 12, brownish gum.

Horizontal lines in oval between lettering as on 69E-AC.

1 i/1 dim deep red 50.00

1 i/1 red block of 4 250.00



83aE-A.

1898.

83aE-A. 15 Cents.

Size of design 17x21 mm.

Die No. F-121

Size of die sinkage 55 x over 73 mm.

- a. Large die essay on cardboard .0085" thick, 56x73 mm. (1 each color known)

23 m/5 gloomy dusky yellow-black

71 -/5 carbon gray

- b. Small die essay stamp size on cardboard (2 known)

71 o/5 black

- c. Die essay on cardboard .013" thick trimmed to about 20x24 mm. (rare)

35 k/5 gloomy dark green

84TC. 20 Cents.

Die No. F-122.

Size of die sinkage over 58x72 mm.

- 1a. Large die proof on cardboard .0085" thick, 58x72 mm. (1 known).

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

84aE-A. 50 Cents.

Same design as 84.

Die No. F-123

Size of die sinkage over 60x72 mm.

- a. Large die essay on cardboard .0085" thick, 60x72 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- b. Small die essay stamp size on cardboard (2 known)

71 o/5 black



85TC.

85TC. 2 Cents.

Die No. F139 1/2

Size of die sinkage 70x63 mm.

Map engraved by Charles Skinner.

- 1a. Large die proofs on cardboard .0085" thick, (1 known)

23 m/5 gloomy dusky yellow

black

50.00

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

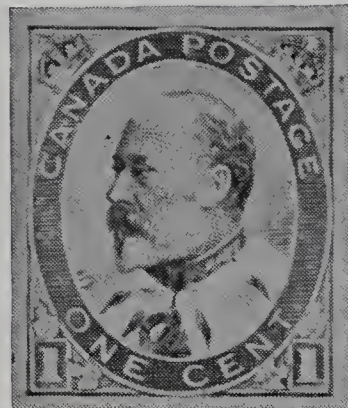
5. Plate proof of complete design in one color only.

On stamp paper imperf no gum.

71 o/5 black

30.00

71 o/5 black block of 4 150.00



89E-A.

By American Bank Note Co.

Die engraved by Perkins & Bacon Co.

1903.

89E-A. 1 Cent.

Size of design 17.5x21.5 mm.

Size of die 63x72 mm.

- a. Large die essay with colorless numerals.

On glazed white wove paper .0055" thick.

35 m/0 dusky green

- c. Plate essay.

On white wove paper .003" thick, imperf., gummed.

1 -/1 dim red

25.00

1 -/1 red block of 4

125.00

69 k/5 gloomy dark neutral

gray

30.00

69 k/5 gray block of 4

150.00

89TC. 1 Cent.

Die No. F-166.

Size of die sinkage ab. 61x78 mm.

Die crack in top center .15 mm. long.

- 1a. Large die proof on cardboard .0085" thick, 61x78 mm. (1 known).

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

90TC. 2 Cents.

Die No. F-167.

Size of die sinkage ab. 61x75 mm.

- 1a. Large die proof on cardboard .0085" thick, 61x75 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black

91TC. 5 Cents.

Die No. F-168.

Size of die sinkage ab. 61x72 mm.

- 1a. Large die proof on cardboard .0085" thick, 61x70 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

92TC. 7 Cents.

Die No. F-169.

Size of die sinkage ab. 61x73 mm.

Die crack in top center 13 mm. long.

- 1a. Large die proof on cardboard .0085" thick, 61x73 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

93TC. 10 Cents.

Die No. F-170.

Size of die sinkage ab. 61x76 mm.

- 1a. Large die proof on cardboard .0085" thick, 61x76 mm. (1 known).

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

94Tc. 20 Cents.

Die No. F-178.

Size of die sinkage over 60x61 mm.

- 1a. Large die proof on cardboard .0085" thick, 60x61 mm. (1 known).

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

95TC. 50 Cents.

Die No. 0-25.

Size of die sinkage ab. 63x75 mm.

- 1a. Large die proof on cardboard .0085" thick, 63x75 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

Quebec Tercentenary Issue.

1908.

96E-A. ½ Cent.

Die No. F-192.

Size of die sinkage ab. 78x63 mm.

- a. Large die essay on cardboard .0085" thick, 79x63 mm. (1 known)

23 m/5 gloomy dusky yellow-black



96EA.

Prince of Wales in civilian dress

- b. Small die essay stamp size on cardboard. (1 known)

71 o/5 black

96P1.

Die No. F-199

Size of die sinkage 74x63 mm.

Large die proof on India paper die sunk on card 195x143 mm. (very rare)

13 m/4 smoky dusky o-y-orange (N) (Scott's black-brown)

96TC. ½ Cent.

Vignettes engraved by E. Gunn

- 2b. Small die proof stamp size on cardboard (1 known)

71 o/5 black

97TC. 1 Cent.

Die No. F-191.

Size of die sinkage 78x63 mm.

Vignettes engraved by Robert Savage

- 1a. Large die proof on cardboard .0085" thick, 72x58 mm. (1 known).

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

97P1.

Large die proof on India paper die sunk on card 195x143 mm. (very rare).

39 n/1 dim v. dusky blue-green (N)

98TC. 2 Cents.

Die No. F-194.

Size of die sinkage 77x62.5 mm.

Vignettes engraved by E. T. Loizeaux

- 1a. Large die proof on cardboard .0085" thick, 74x59 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

98P1.

Large die proof on India paper die sunk on card 195x143 mm. (very rare).

1 i/0 deep red (N)

99TC. 5 Cents.

Die No. F-193.

Size of die sinkage 75.5x63 mm.

1a. Large die proof on cardboard
.0085" thick 70x55 mm. (1
known)23 m/5 gloomy dusky yellow-
black**2b.** Small die proof stamp size on card-
board (2 known)

71 o/5 black

99P1.Large die proof on India paper die
sunk on card 195x143 mm. (Very
rare)48 n/1 dim v. dusky m. g-b-
blue (N)**100TC 7 Cents.**

Die No. F-197.

Size of die sinkage ab. 72x64 mm.

Vignettes engraved by Charles
Skinner**1a.** Large die proof on cardboard
.0085" thick 73x64 mm. (1
known)23 m/5 gloomy dusky yellow-
black**2b.** Small die proof stamp size on card-
board (2 known)

71 o/5 black

101TC. 10 Cents.

Die No. F-195.

Size of die sinkage 75.5x63.5 mm.

1a. Large die proof on cardboard
.0085" thick, 72x60 mm. (1
known)23 m/5 gloomy dusky yellow-
black**2b.** Small die proof stamp size on card-
board (2 known)

71 o/5 black

101P1.Large die proof on India paper die
sunk on card 195x143 mm. (very
rare)65 m/1 dim dusky r-r-violet
(N)**102TC. 15 Cents.**

Die No. F-196.

Size of die sinkage over 70x62 mm.

Vignette engraved by Chas.
Skinner.**1a.** Large die proof on cardboard
.0085" thick, 70x62 mm. (1
known).23 m/5 gloomy dusky yellow-
black**2b.** Small die proof stamp size on card-
board (2 known)

71 o/5 black

102P5.Plate proof on stamp paper, imperf.
gummed.7 i/1 dim deep red-orange
(pair)

25.00

103TC. 20 Cents.

Die No. F-198.

Size of die sinkage 74x63.5 mm.

Vignette engraved by E. T. Loi-
zeaux**1a.** Large die proof on cardboard
.0085" thick, 66x60 mm. (1
known).23 m/5 gloomy dusky yellow-
black**2b.** Small die proof stamp size on card-
board (2 known)

71 o/5 black

103P1.Large die proof on India paper die
sunk on card 195x143 mm. (very
rare).9 n/1 dim v. dusky o-r-orange
(N) (Scott's yellow-
brown)**Die F-212.****1912.**

Vignettes engraved by Robert Savage.

104TC. 1 Cent—Die I.

Die No. F-212.

Size of die sinkage 62x62.5 mm.

1a. Large die proof on cardboard
.0085" thick, 57x58 mm. (1
known)23 m/5 gloomy dusky yellow-
black**2b.** Small die proof stamp size on card-
board. (2 known)

71 o/5 black

104P1.

Die No. F-212

Size of die sinkage 63x62.5 mm.

On India paper die sunk on card
114x149 mm. (2 known)

37 m/1 dim dusky g-b-green

104P5.Plate proof on wove paper .004"
thick gummed, imperf. (scarce)33 n/0 v. dusky g-y-green (N)
(Scott's dark green)**104P1a. 1 Cent—Die III.**Without Die No. but with imprint.
Size of die sinkage 60x73 mm.On India paper die sunk on card
128x180 mm. (3 known).

37 m/1 dim dusky g-b-green

105TC. 1 Cent—Die II.Die No. X-G-86. (2.4 mm. hole at
top) 1922 (?)

Size of die sinkage 74x76 mm.

"Duplicate" die. Numerals in lower
corners and letters of ONE CENT
have been recut, etc.



Die X-G-86

- 1a.** Large die proof on cardboard .0085" thick, 75x77 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- 2b.** Small die proof stamp size on cardboard. (1 known)
71 o/5 black
- 106TC. 2 Cents—Die I.**
Die No. F-211.
1a. Large die proof on cardboard .0085" thick, 60x59 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- 2b.** Small die proof stamp size on cardboard (1 known)
71 o/5 black
- 106P1.**
Die No. F-211
Size of die sinkage 63x62 mm.
On India paper die sunk on card 114x149 mm. (3 known)
1 k/0 dark red (N)
- 106P5.**
Plate proof on wove paper. .004" thick gummed, imperf. (scarce)
1 i/0 deep red (N)
(Scott's carmine)
- 107TC1. 2 Cents—Die II.**
Diagonal lines over right 2 are recut, etc.
Without die no. but with imprint.
Size of die sinkage 59x73 mm.
On India paper die sunk on card 129x177 mm. (3 known)
1 i/0 deep red
- 108TC. 3 Cents—Die I.**
Die No. O-G-266.
Size of die over 54x69 mm.
1a. Large die proof on cardboard .0085" thick, 54x69 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- 2b.** Small die proof stamp size on cardboard (1 known)
71 o/5 black
- 108P5.**
Plate proof on wove paper .004" thick gummed, imperf. (scarce)
15 n/0 v. dusky yellow-orange (N) (Scott's brown)

109TC. 3 Cents. Die II.

Die No. X-G-87. (2.5 mm. hole at top)

Size of die sinkage 75x73 mm.

"Duplicate" die. The fourth diagonal line over left 3 extends into colorless border, A of POSTAGE has been recut, etc.

- 1a.** Large die proof on cardboard .0085" thick, 75x74 mm. (1 known)
23 m/5 gloomy dusky yellow-black

- 2b.** Small die proof stamp size on cardboard (2 known)
71 o/5 black

110TC. 4 Cents.

Die No. O-G-426 (2.5 mm. hole upper left corner)

Size of die sinkage over 76x77 mm.

- 1a.** Large die proof on cardboard .0085" thick, 76x78 mm. (1 known).
23 m/5 gloomy dusky yellow-black

- 2b.** Small die proof stamp size on cardboard (2 known)
71 o/5 black

111TC. 5 Cents.

Die No. F-213 (2.5 mm. hole at top)

Size of die over 57x63 mm.

- 1a.** Large die proof on cardboard .0085" thick, 57x61 mm. (1 known)
23 m/5 gloomy dusky yellow-black

- 2b.** Small die proof stamp size on cardboard (2 known)
71 o/5 black

111P1.

Die No. F-213

Size of die sinkage 63.5x63 mm.

On India paper die sunk on card 114x149 mm. (2 known)
48 n/1 dim v. dusky m. g-b-blue (N)

111P5.

Plate proof on wove paper .004" thick, gummed, imperf. (scarce)
48 n/1 dim v-dusky g-b-blue (N) (Scott's dark blue)

112TC. 5 Cents.

No Die No. nor imprint.

Size of die sinkage 61x72 mm.

- 1a.** Large die proof on India paper die sunk on card 130x178 mm. (3 known)
48 n/1 dim v. dusky m. blue

112aE-A. 6 Cents.

Essay same design as 112.

Die No. O-G-421.

Size of die sinkage 61x61 mm.

- a.** Large die essay on cardboard .0085" thick, 61.5x61 mm. (1 known).
23 m/5 gloomy dusky yellow-black

- b.** Small die essay stamp size on cardboard (2 known)
71 o/5 black

113TC. 7 Cents.

Die No. F-214 (2.5 mm. hole at top)

- 1a. Large die proof on cardboard .0085" thick, 61x62 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black

113P1.

Die No. F-214

Size of die sinkage 63x63 mm.

On India paper die sunk on card 114x149 mm.

21 k/0 dark o-y-yellow (N)

114TC. 7 Cents.

Without Die No. but with imprint. Size of die sinkage 61x73 mm.

- 1a. On India paper die sunk on card 130x178 mm. (3 known).

19 m/0 dusky y-o-yellow

- 2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black

115TC. 8 Cents.

Die No. XG-91. (2.5 mm. hole in each upper corner)

Size of die sinkage 76x77 mm.

- 1a. Large die proof on cardboard .0085" thick 77x77 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black

116TC. 10 Cents.

Die No. F-218. (2.5 mm. hole at top)

Size of die sinkage 63x63 mm.

- 1a. Large die proof on cardboard .0085" thick, 64x64 mm. (1 known)

23 m/5 gloomy dusky yellow-black

117P1. 10 Cents.

Without die No. but with imprint. Size of die sinkage 60x72.5 mm.

On India paper die sunk on card 114x149 mm. (3 known)

1 m/4 smoky dusky red (N)

119TC. 20 Cents.

Die No. F-217.

- 1a. Large die proof on cardboard .0085" thick, 55x58 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black

119P1.

Without die No. but with imprint. Size of die sinkage 59x73 mm.

On India paper die sunk on card 114x149 mm. (3 known)

23 m/2 dull dusky yellow

25 m/2 dull dusky y-g-yellow

120TC.

Die No. F-219 (2.5 mm. hole at top)

- 1a. Large die proof on cardboard .0085" thick, 63x75 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black

120P1. 50 Cents.

Die No. 219

Size of die sinkage 63.5x74 mm.

On India paper die sunk on card 114x149 mm. (1 known)

71 o/5 black

121P1. 50 Cents—Die I.

Die No. F219.

Size of die sinkage 63.5x74 mm.

On India paper die sunk on card 114x149 mm.

23 m/5 gloomy dusky yellow

121P1a. 50 Cents—Die II.

Without Die No. but with imprint. Size of die sinkage 60x73 mm.

Large die proof on India paper die sunk on card 127x179 mm. (rare)

15 m/5 gloomy dusky y-orange (black-brown)

122TC. 1 Dollar.

Die No. X-G-8.

Size of die sinkage over 62x76 mm.

- 1a. Large die proof on cardboard .0085" thick, 62x76 mm. (1 known)

23 m/5 gloomy dusky yellow-black

- 2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black

Proposed Macdonald-Cartier Series

All dies and rolls destroyed Nov. 14, 1928

**122aE-A.**

June 24, 1914—Approved July 22, 1914.

122aE-A. 1 Cent.

Size of design 34.5x22.5 mm.

Vignettes engraved by Robert Savage.

Die No. G-O-56.

Size of die sinkage 75x64 mm.

Large die essay on India paper.

Die sunk on card 148x125 mm. (2 known)

37 m/1 dim dusky g-b-green

- a. Large die essay on cardboard .0085" thick 72x62 mm. (2 mm. hole in each right corner) (1 known)
23 m/5 gloomy dusky yellow-black
- b. Small die essay stamp size on cardboard (2 known)
71 o/5 black



122bE-A.

Le Monument Cartier.

June 24, 1914—Approved July 22, 1914.

122bE-A. 2 Cents.

Size of design 34x22.5 mm.

Vignette engraved by Robert Savage.

Die No. G-O-50.

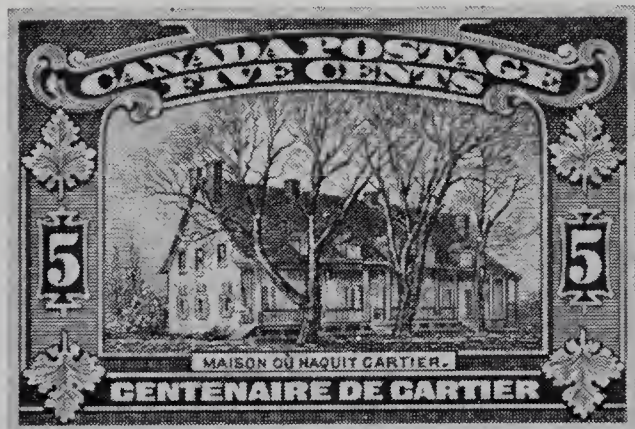
Size of die sinkage 73x63 mm.

Large die essay on India paper die sunk on card 148x125 mm. (2 known)

1 j/0 v. deep red

- a. Large die essay on cardboard .0085" thick 73x62 mm. (1 known)
23 m/5 gloomy dusky yellow-black

- b. Small die essay stamp size on cardboard (2 known)
71 o/5 black



122cE-A.

Maison ou Naquit Cartier

June 24, 1914—Approved July 22, 1914.

122cE-A. 5 Cents.

Size of design 34x22.5 mm.

Vignette engraved by E. Gunn

Die No. G-O-51.

Size of die sinkage 76x64 mm.

Large die essay on India paper die sunk on card 148x125 mm. (2 known)

48 n/1 dim v. dusky m. g-blue

- a. Large die essay on cardboard .0085" thick, 74x62 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- b. Small die essay stamp size on cardboard (2 known)
71 o/5 black



122dE-A.

The Prince of Wales.

July 13, 1914—Approved July 25, 1914.

122dE-A. 7 Cents.

Size of design 34x22.5 mm.

Vignette engraved by Robert Savage.

Die No. G.O.57.

Size of die sinkage 76x64.5 mm.

Large die essay on India paper die sunk on card 148x125 mm. (2 known)

19 m/1 dim dusky y-o-yellow

(N)

- a. Large die essay on cardboard .0085" thick 72x60 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- b. Small die essay stamp size on cardboard (2 known)
71 o/5 black



122eE-A.

Le Pont Victoria.

July 13, 1914—Discarded for Macdonald Monument.

122eE-A. 10 Cents.

Size of design 34x22.5 mm.

Vignette engraved by Gunn & Savage.

Die No. G-O-52. (2 mm. hole at right)

Size of die sinkage over 73x61 mm. Large die essay on India paper die sunk on card 148x125 mm. (1 reported).

Same color as 122eE-B

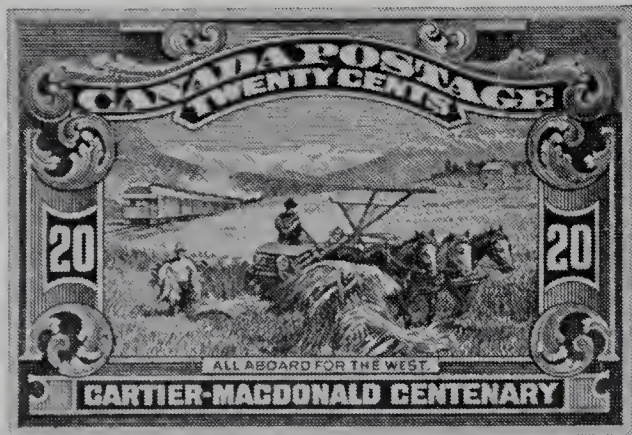
- a. Large die essay on cardboard .0085" thick. 72x61 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- b. Small die essay stamp size on cardboard (2 known)
71 o/5 black

**122eE-B.**

Macdonald Monument.

122eE-B. 10 Cents.

Approved July 22, 1914.
Size of design 34.5x22.5 mm.
Size of die sinkage 75.5x63.5 mm.
Large die essay on India paper die sunk on card 148x125 mm. (unique)
65 m/3 dismal dusky r-r-violet

**122fE-A.**

All Aboard for the West.

June 24, 1914—Approved July 25, 1914.

122fE-A. 20 Cents.

- Size of design 34x22.5 mm.
Vignette engraved by Robert Savage.
Die No. G-O-58.
Size of die sinkage 75x63 mm.
Large die essay on India paper die sunk on card 148x125 mm. (2 known)
25 m/2 dull dusky y-g-yellow
- a. Large die essay on card .0085" thick 71x60 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- b. Small die essay stamp size on cardboard (2 known)
71 o/5 black

**122gE-2.**

Home of Macdonald.

July 13, 1914—Approved July 22, 1914.

122gE-A. 50 Cents.

- Size of design 34x22.5 mm.
Size of die sinkage 75.5x64 mm.
- a. Large die essay on India paper die sunk on card 148x125 mm. (2 known)
23 m/5 gloomy dusky yellow-black

1917.**135TC. 3 Cents.**

Die No. O-G-194
Size of die sinkage over 80x68 mm.
Vignette engraved by E. Gunn

- 1a. Large die proof on cardboard .0085" thick 80x68 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- 2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black

Confederation Commemoration.**1927.****141TC. 1 Cent.**

- 1a. Large die proof on cardboard .0085" thick 67x75 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- 2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black

141P1.**April 20, 1927.**

Die No. XG-169.
Size of die sinkage 76x82 mm.
Vignette engraved by E. Gunn.
Large die proof on India paper, die sunk on card 152x158 mm. (3 known)
7 i/0 deep red-orange (N)

142TC. 2 Cents.

- 1a. Large die proof on cardboard .0085" thick 64x52 mm. (1 known)
23 m/5 gloomy dusky yellow-black
- 2b. Small die proof stamp size on cardboard (2 known)
71 o/5 black

April 20, 1927.

142P1.

Die No. XG-174.

Size of die sinkage 75x55 mm.

Vignette engraved by E. Gunn.

Large die proof on India paper, die sunk on card 152x158 mm. (3 known)

35 m/0 dusky green (N) ———

143TC. 3 Cents.

1a. Large die proof on cardboard .0085" thick, 72x63 mm. (1 known)

23 m/5 gloomy dusky yellow-black ———

2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black

143P1.

May 17 and June 16, 1927.

Die No. XG-176.

Size of die sinkage 86x74 mm.

Large die proof on India paper, die sunk on card 152x158 mm. (3 known)

1 k/0 dark red (N) ———

144TC. 5 Cents.

1a. Large die proof on cardboard .0085" thick 59-63 mm. (1 known)

23 m/5 gloomy dusky yellow-black ———

2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black

144P1.

April 20, 1927.

Die No. XG-170.

Size of die sinkage 73x80.5 mm.

Vignette engraved by E. Gunn.

Large die proof on India paper, die sunk on card 152x154 mm. (3 known)

57 n/2 dull v. dusky v-b-violet (N) ———

145TC. 12 Cents.

1a. Large die proof on cardboard .0085" thick 90x86 mm. (1 known)

23 m/5 gloomy dusky yellow-black ———

2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black ———

145P1.

May 12, 1927.

Die No. X-G-175

Size of die sinkage 101x87.5 mm.

Large die proof on India paper die sunk on card 175x162 mm. (1 known)

47 n/2 dull v. dusky g-b-blue ———

1927. Historical Issue.

146TC. 5 Cents.

1a. Large die proof on cardboard .0085" thick 72x67 mm. (1 known)

23 m/5 gloomy dusky yellow-black ———

2b. Small die proof stamp size on cardboard (2 known)

71 o/5 black ———

146P1.

Die No. XG-147.

Size of die sinkage 76x75 mm.

Vignette engraved by E. T. Loizeaux.

Large die proof on India paper, die sunk on card 152x154 mm. (4 known)

57 n/2 dull v. dusky v-b-violet (N) ———

147TC. 12 Cents.

1a. Large die proof on cardboard .0085" thick 84x75 mm. (1 known)

23 m/5 gloomy dusky yellow-black ———

2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black ———

147P1.

Vignette engraved by E. Gunn.

Die No. X-G-148. (2.5 mm. hole in each left corner)

Size of die sinkage 87x76 mm.

Large die proof on India paper die sunk on card 161x150 mm. (2 known)

35 m/0 dusky green ———

148TC. 20 Cents.

1a. Large die proof on cardboard .0085" thick 84x71 mm. (1 known)

23 m/5 gloomy dusky yellow-black ———

2b. Small die proof stamp size on cardboard. (2 known)

71 o/5 black ———

148P1.

July 15, 1926.

Vignette engraved by W. Ford

Die No. X-G-149.

Size of die sinkage 86.5x74 mm.

Large die proof on India paper die sunk on card 161x150 mm. (2 known)

1 j/0 v. deep red ———

1928-29.

149P1. 1 Cent.

Nov. 4, 1928.

Size of die sinkage 89x91.5 mm.

Vignette engraved by Robert Savage.

Large die proof on India paper, die sunk on card 152x158 mm. (4 known)

11 k/0 dark orange (N) ———

150P1. 2 Cents.

Size of die sinkage 75x88 mm.

Large die proof on India paper, die sunk on card 152x158 mm. (4 known)

37 m/1 dim v. dusky g-b-green (N) ———

151P1. 3 Cents.

Oct. 5, 1928.

Size of die sinkage 76x85 mm.

Large die proof on India paper, die sunk on card 152x158 mm. (4 known)

1 k/0 dark red ———

152P1. 4 Cents.

Large die proof on India paper die sunk on card (1 reported)

Normal color ———

153P1. 5 Cents.**Oct. 20, 1928.**

Size of die sinkage 76x86.5 mm.

Large die proof on India paper,
die sunk on card 152x158 mm. (4
known)57 n/2 dull v. dusky v-b-
violet (N) ———**154P1. 8 Cents.****October 28, 1928.**

Size of die sinkage 76x84 mm.

Large die proof on India paper,
die sunk on card 152x158 mm. (4
known)47 n/2 dull dusky g-b-
blue (N) ———**155P1. 10 Cents.****Oct. 5, 1928.**

Size of die sinkage 90x75 mm.

Large die proof on India paper die
sunk on card 160x143 mm. (2
known)

35 m/1 dim dusky green ———

156P1. 12 Cents.

Size of die sinkage 138x125.5 mm.

Large die proof on India paper die
sunk on card 190x178 mm. (2
known)

71 m/5 dusky gray-black ———

157P1. 20 Cents.**Sept. 15, 1928.**

Size of die sinkage 136x126 mm.

Large die proof on India paper die
sunk on card 160x150 mm. (2
known).

1 k/0 dark red (N) ———

158P1. 50 Cents.**Oct. 4, 1928.**

Size of die sinkage 88x75 mm.

Large die proof on India paper die
sunk on card 166x151 mm. (2
known)

49 n/1 dim v. dusky blue (N) ———

159P1. 1 Dollar.**Sept. 7, 1928.**

Size of die sinkage 138x125.5 mm.

Large die proof on India paper die
sunk on card 163x149 mm. (2
known)27 m/2 dull dusky g-yellow
(Scott's olive-
green) ———**1930.****162E-A. 1 Cent.**See illustration 170aE-A. "POST"
at right.c. Small die essay on thick white
wove paper stamp size mounted on
card 54x59 mm. (1 known)

13 i/0 deep o-y-orange (N) ———

164E-A. 2 Cents.See illustration 170aE-A. "POST"
at right.c. Small die essay on thick white wove
paper stamp size mounted on card
54x59 mm. (1 known)33 n/0 v. dusky g-y-green
(N) ———**164P1.**Large die proof on India paper die
sunk on card. (1 reported)

Normal color ———

167E-A. 3 Cents.See illustration 170aE-A "POST"
at right.c. Small die essay on thick white wove
paper stamp size mounted on card
54x59 mm. (1 known) ———

1 k/0 dark red ———

167P1.Large die proof on India paper die
sunk on card. (1 reported)

Normal color ———

168E-A. 4 Cents.See illustration 170aE-A. "POST"
at right.c. Small die essay on thick white wove
paper stamp size mounted on card
54x59 mm. (1 known)

19 i/1 dim deep y-o-yellow ———

168P1.Large die proof on India paper die
sunk on card. (1 reported)

Normal color ———

169E-A. 5 Cents.See illustration 170aE-A. "POST"
at right.c. Small die essay on thick white wove
paper stamp size mounted on card
68x73 mm. (1 known)

53 m/2 dull dusky blue-violet ———

**170aE-A.****170aE-A. 7 Cents.**

Size of design 19.2x22 mm.

c. Small die essay on thick white wove
paper stamp size mounted on card
54x58 mm. (1 known)7 m/0 dusky red-orange
(brown) ———**171E-A. 8 Cents.**See illustration 170aE-A. "POST"
at right.c. Small die essay on thick white wove
paper stamp size mounted on card
68x73 mm. (1 known)

49 m/3 dismal-dusky-blue

**173E-A.**

(To be continued.)

U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass.

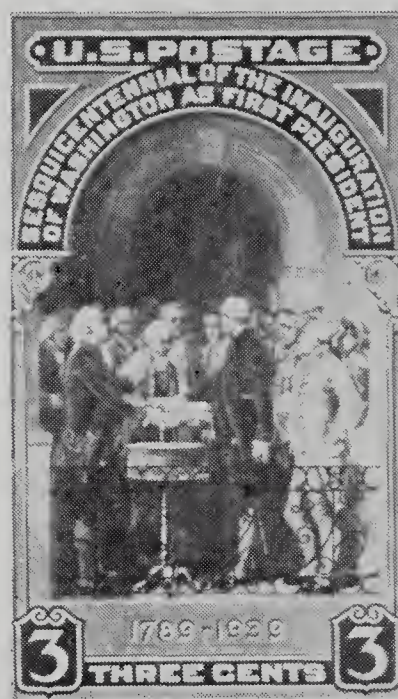
(Continued from JOURNAL No. 7, page 148.)

Washington Inaugural

Issued April 20, 1939.



854E-A.



854E-B.

854 E-A Washington Taking the Oath of Office.

854 E-B Approved Model Drawing.

1 Rejected Design—854 E-A.

Designer—Alvin R. Meissner.

Engravers—Vignette—John Eissler.

Lettering, Numerals and Frame, Edward M. Weeks.

Design essayed—854 E-A—January 27, 1939.

854 E-B—February 14, 1939 to W. W. Howes, Acting P. M. G.

Model Approved—February 17, 1939 by W. W. Howes, Acting P. M. G.

(O.K.—F.D.R.)

Die Proof Approved April 12, 1939 by James A. Farley, P. M. G.

Source of Design

Photograph of a painting "Inauguration of Washington" by Chappel; Grille, from photograph of a painting by Kieth Shaw Williams. Photographs furnished by the New York Historical Society.

Panama Canal Issue

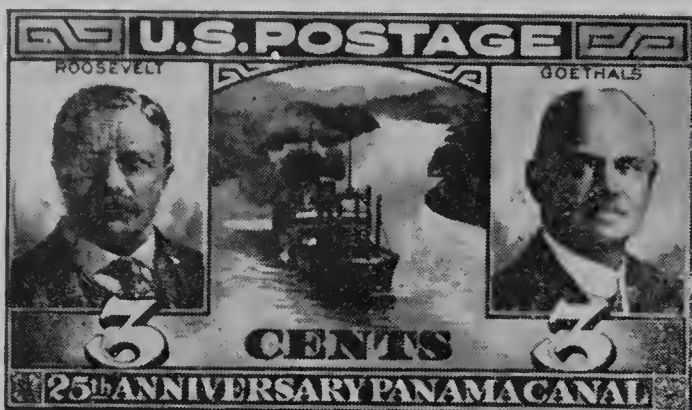
Issued August 15, 1939.

1 Rejected Design—856 E-A.

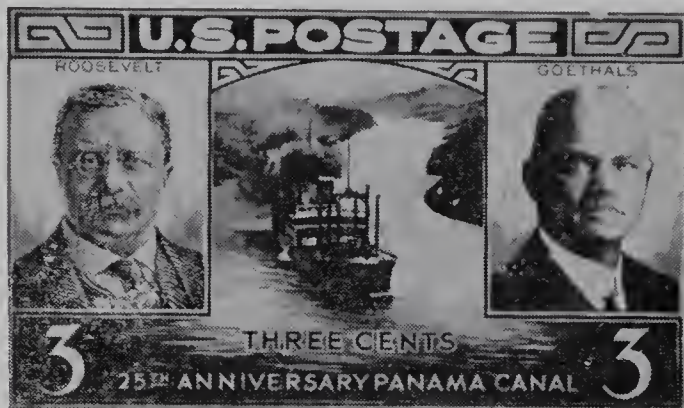
Designer—William A. Roach.

Engravers—Vignette—W. O. Marks.

Lettering, Numerals and Frame, W. B. Wells.



856E-A Rejected Essay.



856E-B Accepted Essay.

Designs essayed December 30, 1938 and May 11, 1939 to S. W. Purdum, Acting P. M. G.

Model Approved—May 22, 1939 by S. W. Purdum, Acting P. M. G.

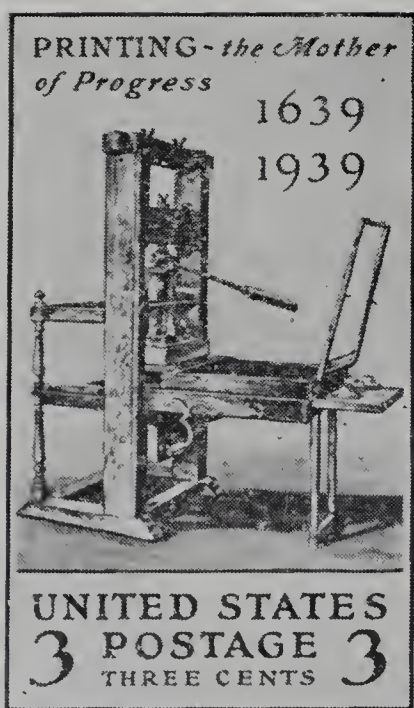
Die Proof Approved—June 14, 1939 by James A. Farley, P. M. G.

Source of Design

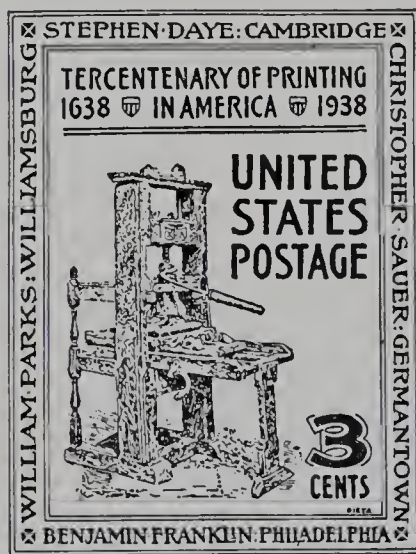
Photograph of the steamer, Andres F. Luchenbach, transiting the Canal, southbound May 2, 1933, furnished by the Panama Canal Authorities. Photographs of Goethals from life by Ernest Hallen, Official Photographer, Panama Canal, furnished by the Canal Zone Authorities, and the photograph of Theodore Roosevelt from life by Harris and Ewing, Washington, D. C.

Printing Tercentenary Issue

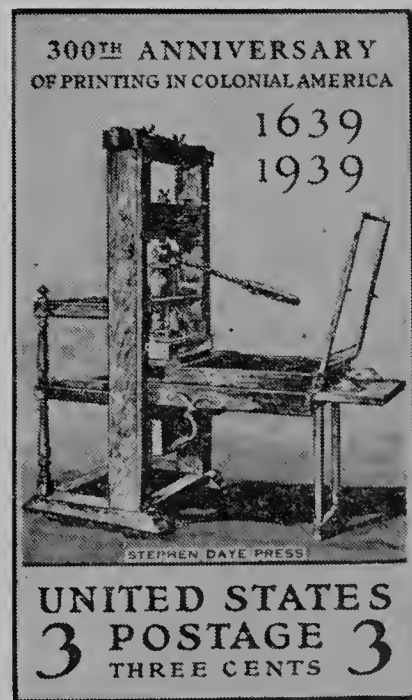
Issued September 25, 1939.



857E-B Rejected Essay.



857E-A August Dietz Essay.



857E-C Approved Essay.

1 Rejected Design by August Dietz essayed Aug. 18, 1938. 857 E-A.

1 Rejected Design—857 E-B.

Designer—W. K. Schrage.

Engravers—Vignette—C. T. Arlt.

Frame—J. T. Vail.

Lettering—E. M. Hall.

Numerals—G. L. Huber, J. T. Vail.

B. E. & P. Designs essayed July 28, 1939 and August 8, 1939, to

Ambrose O'Connell, Acting P. M. G.

Model Approved—August 25, 1939 by Ambrose O'Connell, Acting P. M. G.

Die Proof Approved—September 15, 1939 by James A. Farley, P. M. G.

Source of Design

Photograph of a pen sketch by George F. Trenholm, from the book entitled, "Stephen Daye and his Successors, 1639-1921."

50th Anniversary of Statehood Issue

Issued November 2, 1939.



858E-A Rejected Essay.



858E-B Approved Essay.

1 Rejected Design—858 E-A.

Designer—Alvin R. Meissner.

Engravers—Vignette—Matthew D. Fenton.

Lettering and Frame—W. B. Wells.

Designs essayed June 19, 1939 and July 7, 1939 to James A. Farley, P. M. G.

Model Approved July 15, 1939 by James A. Farley, P. M. G.

Die Proof Approved—September 22, 1939 by James A. Farley, P. M. G.

Source of Design

Geological colored relief map furnished by the United States Geological Survey, Department of the Interior.

(To be continued.)

Additions and Corrections

Robson Lowe, Ltd., London request that we call attention to an error in their advertisement on page 190 of the July JOURNAL No. 7 in which the collection of the "Rev. J. Mursell" should have been Queensland (not South Australia.)

Our E. P. S. Sales Department

George C. Hahn, our Sales Manager, 835 Williamson Bldg., Cleveland 14, Ohio, Reports the following new sales books circulating—No. 14 contained Engravings, Vignettes, Banknotes, etc.; No. 19 contained 285 Argentine Essays & Proofs and No. 20 190 Argentine Essays & Proofs. Members desiring to see these circuits or others still circulating should write Mr. Hahn. He is very anxious to receive other Sales Circuits wanted by our members, particularly United States, Austria, German States, Italian States, Liberia, Switzerland, Netherlands, Great Britain, Central America, Asiatic Countries, Greece and Czechoslovakia. Mount up your duplicates and dispose of them and buy those you need from these Society Circuits. Bargains are available.

Report of Auction Sales of Proofs

Harmer, Rooke & Co., N. Y. Sale June 6-7, 1945.

UNITED STATES.

1893 3c green large die proof $\frac{1}{4}$ " margins about die sinkage 20.00

Lambert W. Gerber, Tamaqua, Pa. Sale June 13, 1945. UNITED STATES.

1847 5c, 10c 29D-P2, 29E-P2 1903 small die proof (Cat. 40.00) 40.25

Vahan Mozian, Inc., N. Y. Sale June 19, 1945. UNITED STATES.

1871 \$5000. black, green and orange II Issue Revenue proof on India paper,
tiny closed tear and slightly thin 320.00

Harmer, Rooke & Co., N. Y. Sale June 21, 1945. UNITED STATES.

1866 15c black plate proof on India paper, block of 4 (Cat. 15.00) 16.50
1869 24c brown and blue Atlanta trial color plate proof (close cut) 12.00
1894 1c blue large die proof die sunk on card 8.00
2.00 blue large die proof die sunk on card 8.00
5.00 green large die proof die sunk on card 9.00
1898 5c blue and black large die sunk essay on card (288E) 27.50

Robson Lowe Ltd., London Sale June 13, 1945. Meinertzhagen Collection.

"The collection has been made complete as far as possible in mint and unused blocks with proofs, essays," etc.

Australia.

1913 Without value green, and in mauve, Cockatoo essays and 1p in black,
and in magenta, perforated (4)\$ 68.00
1914-21 1p black, pink, green, mauve, blue plate proofs on surfaced paper.. 25.00
Same, black, rose, mauve each in horizontal pairs 27.00

Newfoundland.

1866 Die proofs of Jeen's engravings of a fish and of a seal with paws, each
in oval lathework border, used as subjects with New York en-
graver's changes for 2c and 5c stamps, each in black on large
card (unique) 200.00
2c green and 5c black plate proofs on India paper in blocks of 4 80.00
2c green, 2c black, 5c brown plate proofs on India paper 22.00
5c mauve, gray-blue, magenta, pink, red-mauve small die proofs ... 26.00
Same, maroon, chestnut, magenta, rose-brown plus 1876 5c mint 26.00
1887 $\frac{1}{2}$ c black, green, brown plate proofs 26.00
2c red-orange imperf. pair "presumably a proof" 36.00
1919 Without value Caribou carmine small die essay imperf. stamp size .. 44.00
1932 10c black-brown die proof 20.00
1937 1c die essay (codfish) engraving incomplete 25.25

Western Australia.

1872 1p orange, rose, chocolate (white swan) die essays, also same in dull
blue on thin paper 31.00

Lambert W. Gerber, Tamaqua, Pa., Sale June 13, 1945—UNITED STATES.

1903 Small Die Proofs.

1847 5c, 10c, set of 2 40.25
1862 2c, 3c, 15c, set of 3 22.75
1869 1c to 90c, set of 11 75.00
1851 1c Franklin, 1c Eagle Carriers 7.25
1873 Agriculture Dept. to War Dept. complete set of 92 237.50

Harmer Rooke & Co. N. Y. Sale July 25, 1945—UNITED STATES.

1851 1c blue 54AP3 plate proof on India paper 6.00
1861 5c brown 57P3, premiere gravure plate on India paper 15.00
3c lake 66P3 plate proof on India paper 5.00

1866	3c scarlet 74P3 plate proof on India paper	9.25
1869	2c brown plate proof on India paper, block of 4	7.00
	3c ultramarine plate proof on India paper, block of 4	8.00
	6c ultramarine plate proof on India paper, block of 4	7.00
	12c yellow-green plate proof on India paper, block of 4	10.00
1890	6c orange-red imperf. pair trial color on stamp paper	25.00
1893	30c orange-brown plate proofs on India, block of 4	20.00
1894	2.00 dark blue plate proof on card	7.00
	5.00 dark green plate proof on card	9.00

Paul Bluss, N. Y. Sale August 18, 1945. PHILATELIC LITERATURE.

E. H. Mason, "Essays for U. S. Adhesive Stamps" with "More Essays," illustrated with 141 photographs, half Morocco binding, 1911 ..	42.00
E. H. Mason, "Essays & Proofs for U. S. Envelopes" illustrated with 83 photographs, half Morocco binding, 1912	35.00
"Martin Schroeder Collection of Essays" by A. Reinheimer, 1903	31.00
"The Inception of Penny Postage and Evolution to the Adhesive Postage Stamp," with Essays, by Trivet, 1917	13.00

Carl E. Pelander, N. Y. Sale Sept. 14, 15, 1945. Sweden.

1855	1E-A Without value orange, green, pecan-brown, pale ultramarine surface print die essays on thin laid paper 40x40 mm. (not clear and possibly later printings) each color	55.00
	2TC5 4sk dull violet trial color plate proof on thin bond paper	20.00
1858	12E-A 50ö. blue plate essay King Oscar I perf and gummed	12.50
1862	13TC2 3ö. black trial color proof (die?)	21.00
1866	14E-A Without value black typograph die essay with solid color at sides top and numeral space, stamp size	21.00
	14E-B Without value black typograph die essay 22x25 mm. solid color numeral space	26.00
	14TC1 17ö. black trial color typograph die proof 25x25 mm.	26.00
1886	46TC2 20ö. black small die trial color proof (Scott's design A7)	10.50
1872	U1E-A 12ö. black hub die essay for first envelope before outer colorless oval, on thin bond 23x22 mm.	11.00
	U1E-B 12ö. black hub die essay with colorless outer oval, on thick laid paper 21x19 mm.	11.00
	U1E-C 12ö. black hub die essay before removal of outer color	11.00
	U1TC1 12ö. black trial color die proof 25x23 mm.	11.00
	UX1E-A 6ö. black hub die essay for first postal card of lettering, horns and crowns only, on laid paper 28x12 mm.	11.00
	UX1E-B 6ö. black hub die essay before outer colorless oval 21x20 mm. mounted on thin card	11.00
	UX1TC1 6ö. black hub die trial color proof on thin bond paper 29x22 mm.	11.00

Netherlands (See Journal No. 2, p. 97)

1852	1TC4 5c black trial color plate proof on cardboard	26.00
	Same, block of 15 largest multiple known	210.00
1864	4TC4 5c red, orange, black trial color plate proofs on card	16.00
	5TC4 10c orange, blue, black trial color plate proofs on card	17.00
	6TC4 15c red, blue, black trial color plate proofs on card	15.00
	4E-A 5c orange, violet on white and blue on bluish Berger & Lavrault die essays on card 19x21 mm.	28.00
	5E-A 10c orange, green, black as above but stamp size	27.00
1869	17TC6 ½c black trial color proof perf. (thin)	5.00
	17TC5 ½c in 10 colors trial color proofs on bond paper	20.00
	18TC5 1c in 6 colors trial color proofs on bond paper	18.00
	20TC5 1½c in 3 colors trial color proofs on bond paper	7.00
	22TC5 2½c in 8 colors trial color proofs on bond paper	16.00
1872	23TC5 5c in 6 colors trial color proofs on bond paper	17.00
	25TC5 10c in 6 colors trial color proofs on bond paper	16.00
	27TC5 15c in 6 colors trial color proofs on bond paper	16.00
	28TC5 20c in 6 colors trial color proofs on bond paper	13.00
	30TC5 25c in 5 colors trial color proofs on bond paper	11.00
	31TC5 50c in 6 colors trial color proofs on bond paper	13.00
	33TC5 2½ gld in 5 bicolor trial proofs on bond paper	22.00

Norway.

1872	17aP2 2sk dull blue small die (?) proof stamp size	4.50
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Cheltenham Stamp Co. Philadelphia Sale September 21, 1945.

U. S. Postal Card Essays & Proofs.

1861-72	UXIE-B blue with 85E-G 3c adhesive essay	12.00
	Red with advertisement of card on back, no stamp	9.50
	UXIE-C 1c green with Franklin head essay design	25.00
1871	UXIE-Ea green essay on buff American Post Card Co.	7.00
	UXIE-Xb 1c blue essay on hard white wove paper	13.00
	UXIE-Y 1c dim red on faint yellow wove paper	25.00
	UXIE-Zb 1c black stamp essay only	19.50
	UXIE-Zc 1c dusky violet complete card essay	15.50
1872	UX2TCa 1c green trial color proof with large watermark	8.00
	UX3TC 1c orange trial color proof with small watermark (2)	13.00
1874	UX4E-A 1c blue Plimpton Co. essay on buff card	10.00
	UX4E-B 1c pink Plimpton Co. essay on gray card	14.00
	UX4E-C black no stamp Morgan Envelope Co. essay on white card	5.75
1881	UX7TC 1c blue on gray trial color proof	9.25
1886	UX9P1 1c black die proof on white card	29.00
	UX9E-A 1c black die essay	38.00
1891	UX10P 1c black on thin wove paper	6.00
1902	UX17P 1c black die proof on buff	22.00
	1c black die proof "SPECIMEN not good for Postage"	21.00
	UX18P 1c black die proof on buff	14.50

Reply Postal Card Essays.

1c & 1c Head of Liberty in two lathework ovals blue on pink	28.00
1c & 1c red Maeskill Essay "Unofficial Sample"	25.00
1c rose & 1c green N.B.N.Co. Brook's Essay on white, Type IV	11.50
1c brown & 1c carmine N.B.N.Co. Brook's Essay perf., Type V	11.50
1c & 1c black on pink Grant head Essay	17.00

Hawaii Postal Card Proofs

UX1P1 to UX8P1 die proofs on India paper on card (8)	110.00
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Essay Proof Bibliography

By Julian F. Gros, Librarian

Additions are Requested.

AUSTRIA—Hans Kropf: Die Postwertzeichen des Kaisertumes Oesterreich, Prague, 1908. Ing. Edwin Mueller: Die Postmarken von Oesterreich, Vienna 1927. Dr. Stephan Koczynski: Die Geschichte der Stempelmarken in Oesterreich, Vienna 1924.

BELGIUM—Fabri, Pio: Timbres des Etats de L'Eglise, 2d ed. Brussels, J. B. Moens, 1878 P. 106. Ohrt, P., Handbuck aller bekannten Neudrucke staatlicher Postfreimarken, Ganzsachen und Essays nebst Angabe ihrer Kennzeichen, Dusseldorf, 1912, Band II P. 202. The so-called Essay-strips of Usigle, 1878, which are really reprints in fancy colors.

GERMANY—Dr. Max Zirker: Illustrated Catalog of his nearly complete collection of Proofs and Essays of Old German Stationery, 103 pages. Die Postmarke Veroffentlichungen Der Postmarke, No. 15, Proben (Essais) fur Altdeutsche Gangsachen, Wien 1936. Albert Friedmann: German Offices and Colonies—Die Postwertungen und Entwertungen der Deutschen Postantstalten in den Schultzegebenen und den Schutzgebenen, Leipzig 1921. Krotzsch Handbuch der Postfreimarkenkunde: Die Postfreimarken der Deutschen Staaten. Abschnitte I-III, V-IX, with over 20 plates. IV—Bergedorf, with plates. X—Mechlenburg, with plates. XI—Mechlenburg—Schwerin with plates. XII—Oldenburg—with plates. XIII—Preuben, with plates. XIV—Saxony, with plates. XV—Schleswig-Holstein, with plates.

ITALY—Diena, Dr. Emilio: Stato Pontificio: Alcuni saggi per la serie del 1867. "Il Corriere Filatelico," Milan Vol. I, No. 10, October, 1920, P. 253 and Vol. II, No. 1, Jan. 1921, P. 283. Mentioned in the Italian Catalogue, Catalogo Storico-Descrittivo dei Francobolli D'Italia: Genoa, 1923 P. 80.

GENERAL—Edwin Mueller: Grundbegriffe der Postwertzeichen—Kunde, Wien 1938, Entwurfe und Proben, p. 41 to 64.

Stampex

Exhibition, Newark, N. J.

August 15-26, 1945

The National Stampex Exhibition held at the Essex House Hotel, Newark, N. J. from August 15 to 26, 1945 consisted of over 750 frames each 3 x 4 feet in size and holding 16 album pages of normal size. The exhibition as a whole was of excellent quality and beautifully presented. The metal frames surrounding 9 x 4 feet plyboard were covered with a black paper folded with slots to receive the album pages. These frames are by far the best we have encountered in any stamp exhibition and mounting and dismounting without any damage to the album pages is ideal and very quickly accomplished. The frames set up and break down easily and compactly for storage. Glass covers are quickly installed and secured with aluminum channels and strips to separate the frames. The overhead lighting was superb.

The Essex Stamp Club: John B. Foster, President; A. S. Arnold, Chairman; and Wm. C. Webb, Executive Secretary, most ably and efficiently conducted this exhibition. All the 750 frames were mounted the night before the show opened and were dismounted without delay within three or four hours after the exhibition closed at six o'clock Sunday night. The Executive Committee also included Stephen G. Rich, Van Dyk MacBride, Milton Weinik, Louis W. Bobel, Edward H. Zimmerman, Ignatz Reiner and Mildred Kaiser. An excellent 68-page-and-cover Catalog was freely distributed and there was no admission charge. We are glad to be able to report that financially the show was without loss. Bourse tables on the second floor were sold to 22 dealers who did a satisfactory business.

The Judges were nominated by the American Philatelic Society, the Society of Philatelic Americans, the American Airmail Society and the Essay Proof Society all of which held their Annual Meetings in the Essex House Hotel during the Exhibition. Hiram E. Deats, the Dean of Proof Collectors, was Honorary Chairman of the Judges and served with Elliott Perry and Winthrop S. Boggs in judging all the Proof Exhibits. Awards were based on Philatelic Knowledge, Completeness, Rarity, Condition and Arrangement.

The entry blanks provided for Class A. Exhibits "Not in Competition" and a number of outstanding exhibits were thus entered by those who have previously won many awards. The only criticism that we might offer is that these grand exhibits were not so marked on the frames. Nearly every other exhibit, after the judgment fortunately held on the first day, contained the name of the exhibitor and his award. The casual viewer, who thus did not need to refer to his Catalog, was not able to see at a glance that these un-named exhibits were of high quality and may have passed them by as unimportant. This criticism is not limited to this exhibition as similar oversights have occurred in most recent stamp exhibitions. For generations the world over it has been customary in Art Exhibitions to place a purple ribbon on all "Hors Concour" or "Not in Competition" exhibits of judges and others. The public is thereby apprised of the outstanding quality of the exhibit and the judges more easily pass them as above their consideration and place them at the top of their report. If some similar action is not adopted by future Stamp Exhibitions they may find fewer entries "Not in Competition."

The Essay-Proof "Boulevard" consisted of 52 frames (about 800 pages) arranged on both sides of the aisle and continuing into the adjoining aisle. There were ten entries in this Section VI and many of the best stamp exhibits in other Sections also included a frame of essays and proofs as historical background to the stamps. There were awards given to 48 members of the Essay-Proof Society, which is 13% of the membership of the Society, truly a grand demonstration of the quality of the collections of E.-P. S. members as only a very small percentage of the whole membership participated.

The only Class A Exhibit of Section VI—Essays and Proofs was three frames of the Essays and Proofs of the First (1873) Issue of U. S. Postal Cards as Cataloged in the ESSAY-PROOF JOURNAL.

Class C. "Any exhibit that has not been awarded a first prize at any National or International Show" contained all the other Proof Exhibits. For the first time in recent Exhibitions the Stampex Committee kindly provided not only a separate Section VI for Essays and Proofs but Group A for United States and Group B for Foreign. In Group A the highest award was the Brazer Trophy for the best exhibit of U. S. Essays & Proofs by an A. P. S. member. This trophy is awarded annually to be held for one year until the next A. P. S. Exhibition and is to become the permanent property of the first collector to win it three times.



Six Selected Pages Showing Mounting of Best Display.

Chester A. Smeltzer, President of the E.-P. S., won the Brazer Trophy for the second time with a magnificent display of 15 frames of essays and proofs of U. S. Newspaper and Periodical stamps. We learn that this exhibit was also considered the second best in the entire show and runner up for the "Grand Award." Last year at Milwaukee, Mr. Smeltzer won first leg on this Trophy with his 36 pages: New York Postmaster die proofs and 1861 and 1870-73 plate proofs in blocks of four on India paper and Atlanta Trial Color Proofs. None of his previous winning pages were shown in this competition. This year he won the Trophy with a truly grand exhibit of the "back water" unpopular class of Newspaper proofs which are as a class the cheapest proofs in the Catalog because of their heretofore lack of demand. It is a great accomplishment to take the highest award with such unpopular proofs, accumulate them nearly complete in die essays, large and small die proofs, India paper plate proofs in blocks of 16, Atlanta Trial Color Plate Proofs

in blocks of four and the "Goodall" die proofs of each in five colors. There were also several large die trial color proofs of the large 1865 5c, 10c and 25c Newspapers and die proofs in several shades of normal colors. The change of design from the 1879 to 1895 issues was shown by essays of the first designs with parts cut away and later engraved in the new design and value. The whole exhibit was very neatly mounted, not over-crowded, with but one design, or value, on a page and in the case of trial colors, sparkled as a Kaleidoscope. The titles and all "write up" descriptions were type-printed in a small type that did not detract from the proofs. Mr. Smeltzer displayed most of the essays illustrated in the U. S. Essay Catalog and many Trial Color Proofs not yet listed in Scott's U. S. Catalogue including die proofs in colors of the 1875, 1879 and 1885 issues. He also has the rare 1915 printings of small die proofs.

Thomas F. Morris won the A. P. S. Gold Medal for a wonderful showing of Essays and Proofs of the 1898 Trans-Mississippi Issue. He displayed five frames of 60 pages filled with the rarest trial color die essays and proofs most of which are the only ones known. They are listed with "T. F. M." in Brazer's Historical Catalog of this Issue. The judges, we are told, considered this exhibit a very close second to the best in this Section VI. The progress die essays showing four or five states of the vignette dies are most interesting and the many trial colors of frames with black centers are very beautiful.

Frank W. Rosell won the Silver Medal with three frames of 48 pages of essays and proofs of the U. S. 1869 issue. He displayed a full set of large die proofs, small die proofs, plate proofs on both India paper and cardboard including the four high values with inverted centers. He also had the plate essays of each value practically complete and the Atlanta Trial Color proofs complete.

Julian F. Gros was awarded the Bronze Medal for his 1869 Atlanta Trial Color proofs complete and the very rare Atlanta State Department Trial Colors of which only 10 of each became available. He also displayed the four 1869 inverts, many issues of small die proofs and several sets of the rare 1915 printing of which only three or four of each became available to collectors. Cardboard proofs of U. S. Revenues practically complete were also shown.

S. Altmann won the A. P. S. Ribbon with four frames of the 1847-1902 issues, two frames of essays and two frames of proofs. The latter included the 1915 Printing of Small Die Proofs of the 1861, 1883 and 1887 issues. Many essays were displayed in these frames that were not shown in any other exhibit.

In Group B, Foreign Proofs, the Thos. F. Morris Trophy was awarded to *John N. Myer* for nine frames of Essays & Proofs of Colombia. The outstanding portion of this exhibit was the handsomely mounted leather folder of water color essays submitted by Perkins, Bacon & Co. for the 1910 issue as catalogued and illustrated in the ESSAY-PROOF JOURNAL No. 4, October 1944. Mr. Myer also displayed the proofs illustrated and discussed in his article in the E.-P. J. No. 7, July 1945. In addition he showed many large die proofs in black of other issues.

Stampex Gold Medal was awarded to *Dr. Clarence Hennan* for his exhibit of Proofs of the Island of Hispaniola, Haiti and Dominican Republic. He displayed five frames of 80 pages including Dominican Republic, 14 sheets of 25 containing all values each in a different trial color, and also die proofs. Of Haiti he included large dieproofs of the 1920 (5) issue, 1924 (5) issue, 1928 (2) and 1929-30 (4) issues, and India paper blocks of four of the 1898 issue. There were also several issues in color proofs and essays.

The *New York Chapter No. 1, E.-P. S.* was awarded a Silver Medal among the Club Exhibits for two frames of essays and proofs of the 1845 New York Postmaster's Stamp shown as a Centenary Exhibit. Dr. Julian Blanchard contributed five pages of bank notes containing the Washington head used on this stamp design, Chester Smeltzer 6 pages of trial color die essays and proofs and the remainder by Clarence W. Brazer included plating of the reissue plate of nine each in five colors. An additional frame contained Howard Lederer's 1922 Harding die proof and etching, and Chester A. Smeltzer's 1861 blocks of four on India paper.

Our 1945 E. P. S. Convention at Newark, N. J.

The Second Annual Convention of the Essay Proof Society was convened by President Chester A. Smeltzer at Essex House, Newark, N. J. at 11 A. M. on Tuesday, August 21, 1945. The Secretary's minutes with all the officers and committee reports have been printed and will be distributed to each member. The officers elected, officials and committees appointed will be found on the second page of this JOURNAL and the exhibition is reported separately. Due to national restrictions on travel the attendance was limited largely to nearby residents and the double holiday of VE day occurring at the time further reduced attendance at all the philatelic events scheduled during the ten days of the Stampex Exhibition.



Speakers Table at Annual Banquet.

Left to right—John B. Foster, Althea Harvey, Stephen G. Rich, President Chester A. Smeltzer, Clarence W. Brazier, Winthrop S. Boggs.



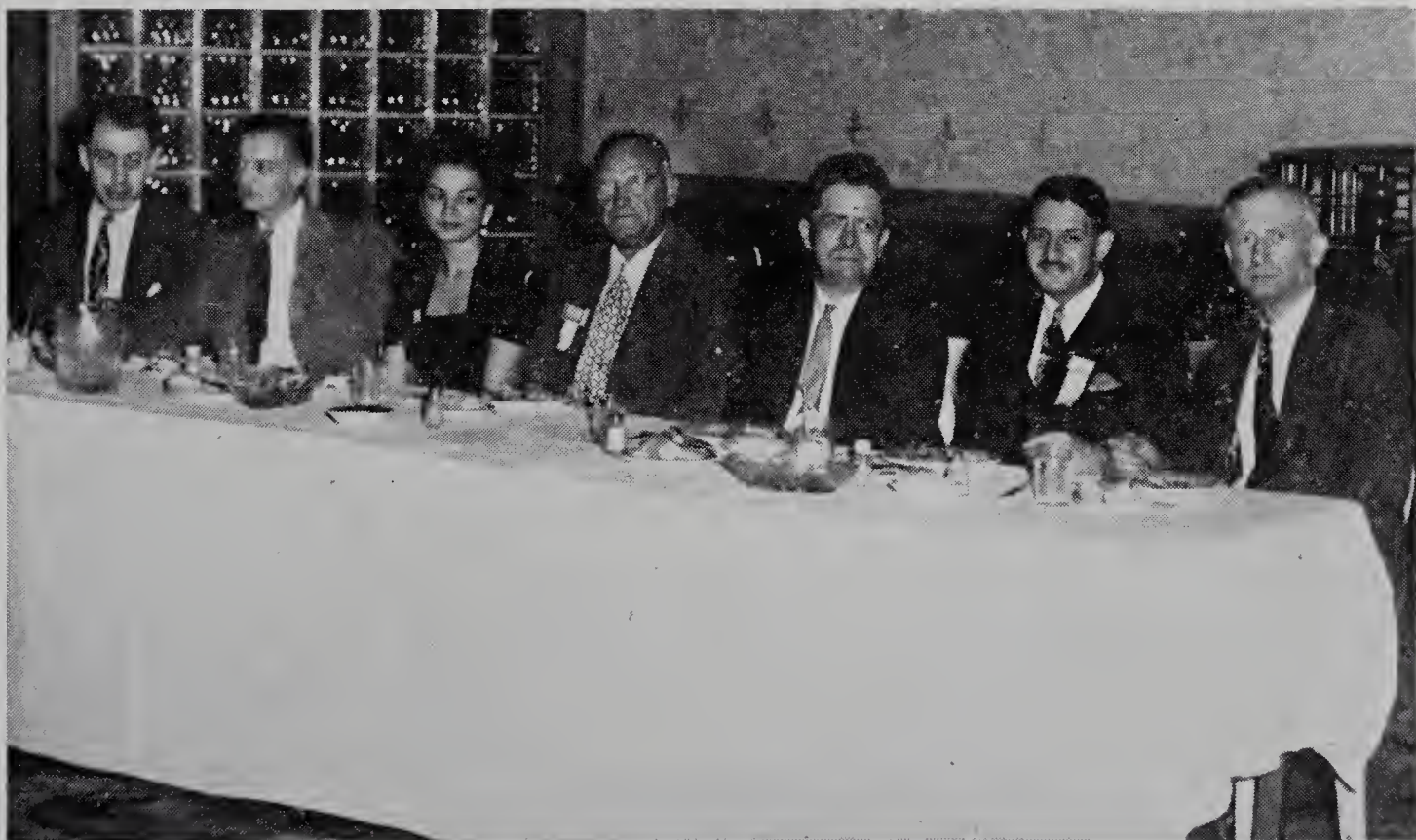
The Left Side Table at the Banquet.

Left to right—Jacob Glaser, Harry M. Konwiser, Ben Reeves, Henry A. Meyer, Mrs. H. A. Stevenot, Herbert A. Stevenot, Mrs. C. A. Smeltzer, Paul Bluss, Mrs. Paul Bluss, John Meyer.

The annual banquet however attracted more members than last year and it was a very happy memorable repast. We were welcomed to Newark by President John Foster of the Essex Stamp Club, our host. President C. A. Smeltzer was a genial toastmaster as usual and announced the report of the Awards Committee in presenting the beautiful 1945 Presidential Cup of sterling silver to Thomas F. Morris for the Best Contributed Article appearing in our JOURNAL during the past year, a biography of James Smillie, pictorial engraver. President Smeltzer promised to present another cup for a similar award this year, with Honorable Mentions for other contributed articles, that he hopes will encourage our members to share their knowledge with us all in our JOURNAL. The Editor and Assistant to the Editor are, of course, "Not in Competition" for such awards.

The Editor was then called upon to present the handsome Brazer Trophy for this year, judged Best Exhibit of U. S. Essays & Proofs in this Annual National Exhibition. This Trophy was won last year at Milwaukee by Chester A. Smeltzer with an exhibit of N. Y. Postmaster die proofs and 1861-6 issues in blocks of four including normal proofs and Atlanta trial colors. This year he entered an entirely different collection of rare U. S. Newspaper Essays & Proofs which distinguished Judges again placed first. Thus Mr. Smeltzer has won two legs on this trophy which will become the permanent property of the first collector to win it three times. Mr. Smeltzer accepted with a few gracious remarks and promised to enter an entirely different display next year. Several others promised as stiff competition as was evident this year. Dr. Brazer then gave an interesting resume of the history of proof collecting and collectors in this country from 1860 to date.

Secretary S. G. Rich, also of the Stampex Host Committee, was next called upon to present the beautiful Morris Trophy for the Best Foreign Proof Exhibit at this annual exhibition. It was presented to John N. Myer whose exhibit of the Essays & Proofs of Colombia was judged best in this section.



The Right Side Table at the Banquet.

Left to right—John D. Pope, III, Lambert W. Gerber, Mrs. L. W. Gerber, Milton A. Adams, Clarence E. Miller, Julian F. Gros and Julian Blanchard.

Toastmaster Smeltzer then presented Winthrop S. Boggs, Director of the Philatelic Foundation who with Hiram Deats, the dean of proof collectors, and Elliott Perry had served as Judges of the Essay Proof Sections. Mr. Boggs gave us a very interesting report of the judgment and told a number of intimate considerations given to each exhibit. We were all proud to learn that Chester Smeltzer's best Essay Proof exhibit was also the "runner up" for the Grand Award of the best in the whole show of over 10,000 pages.



You and 360 other members received a letter from me in September asking for your choice of committee service for the coming year. Unorthodox as this move was, it proved both gratifying and fruitful.

When the Board of Directors held a meeting recently to consider, among other matters, your president's recommendations for committee appointments, I had 60 names to submit.

In the 19 days between the mailing of the letters and the Board meeting I had heard from 16% of our membership. Of these, 3% preferred not to serve, 2% had no preference, BUT 11% did clearly state their first three choices. My sincere thanks to these members for this expression of faith in our Society and a willingness to work.

Never have I pleaded a cause with more vigor than the confirmation of these committee appointments, for on these men I can depend. With this 13% solidly behind our organization, we shall undoubtedly be able to attain our goal of 500 members this year, and maintain the high quality of our JOURNAL.

The Board has again selected me to serve as president for another year. I hope that every member of our Society will pledge with me to stand guard against a potential enemy.

What enemy? The same one my Dad pointed out to a church congregation that extended a call to him in the hope he could build up their membership.

According to the tale, a group of well intentioned folk was maintaining an organization that was exercising a great power for good in the community. It was growing at such rapid rate that Satan, in a fit of despondency decided to sell off all his tools and retire from his "Satanic Business." Prior to the sale, the tools, of various shapes and sizes, were placed on exhibition.

A prospective buyer came to look them over to see whether there was anything he could use. He found the prices on tongs, prongs, branding irons and pitchforks were very reasonable, but there was one tool for which Satan asked more than all the rest put together. It was a simple-looking, wedge-shaped tool, plainly fashioned. But the price seemed exorbitant.

"Why," asked the prospective customer, "do you ask such an outrageous price for such an ordinary WEDGE as that?"

"Because," replied Satan, "that is *the most valuable tool I have*. When I've tried everything else on man, and failed, I can generally use this Tool and win. I'd have gone out of business long ago without it. If I can get the edge of this WEDGE into an organization *I can wreck it*."

"And what is the name of that TOOL?" asked the customer.

"INDIFFERENCE!" replied the Devil.

I am but one, but I am one;
I cannot do much, but I can do something;
What I can do I ought to do,
And, God helping me, I will do.

OUR ADVERTISERS

Your president feels that every member of our Society should know that these advertisers are placing their advertisements in this JOURNAL for one important reason. They are with us—spending their money, not with an immediate profit in view, but to help further the important research which this Society has set out to collect and publish. We hope their generous example may inspire so many more dealers that it will be necessary to increase the pages of our JOURNAL. Just a small percentage of the earnings accruing to them from our hobby will go far toward increasing the enjoyment and profit of us all.

Chester A. Smeltzer.

Reports of Chapter Meetings

New York Chapter No. 1

By S. Altmann, Secretary.

The regular meeting of The Essay Proof Society, Chapter No. 1, was called to order on July 11, 1945 by Chairman Thomas F. Morris. Julian Gros read the minutes of the previous meeting.

Fourteen members were present and paid dues. Members present were: Gros, Zervas, Brazer, Lederer, Altmann, Bohn, Rich, Smeltzer, Adams, Morris, Deutch, Coopersmith, Blanchard, and Myer.

Nominations and election of officers for 1945-1946 were in order. The Nominating Committee nominated for Chairman, Dr. Julian Blanchard; for Secretary-Treasurer, Solomon Altmann. Both were unanimously elected.

Upon motion, which was carried, a rising vote of thanks was tendered our retiring officers, Chairman Tom Morris and Secretary-Treasurer Julian F. Gros.

Steve Rich spoke on "Stampex." Over five hundred frames have been entered to date. Shown at the meeting was the T. F. Morris Trophy to be won by some lucky member of the best display at Stampex of Foreign Essays & Proofs.

Howard Lederer suggested that the Chapter be represented at Stampex and was joined by our new Chairman Julian Blanchard who thought an 1845-1945 New York Postmaster Centenary Exhibit would be appropriate. Also a miscellaneous frame pertaining to Essays & Proofs. Clarence Brazer kindly consented to care for the pages until exhibit time. Non-exhibiting members were requested to get in touch with Dr. Brazer. Upon motion, which was carried, three frames are to be entered under the Chapter's name in the Club Exhibit Section.

John N. Myer showed an interesting collection of Essays & Proofs of Panama and Bolivia. A spirited discussion developed as to what should or should not be listed in the Catalogs.

Respectfully submitted,

S. ALTMANN, *Secretary-Treasurer.*

The New York Chapter No. 1 held its regular second Wednesday meeting on August 8th at Collectors Club. The meeting was called to order by the Chairman, Dr. Julian Blanchard.

The following ten members were present: Brazer, Smeltzer, Holon, Blanchard, Gros, Lederer, Stevenot, Myer, Miller and Altmann.

Pages were submitted for the Chapter exhibit at Stampex by J. Gros (1), J. Blanchard (5), C. A. Smeltzer (6), and H. Lederer (4).

Lt. Bob Holton showed a rare W. L. Ormsby book on old bank note engraving, the subject being discussed in the *ESSAY-PROOF JOURNAL* by Dr. Clarence W. Brazer.

Clarence Brazer exhibited U. S. Postal Card Essays & Proofs for the first issue in 1873 from which the Catalog now appearing in the *ESSAY-PROOF JOURNAL* was written. Dr. Brazer also showed an interesting collection of proofs of old bank notes and collateral material. Julian Blanchard also showed an interesting collection of bank notes.

Respectfully submitted,

S. ALTMANN, *Secretary-Treasurer.*

The regular second Wednesday meeting was held September 12, 1945 at the Collectors Club, 22 East 35th Street. The meeting was called to order by Chairman Julian Blanchard. The twelve members present were: Messrs. Brazer, Morris, Blanchard, Gros, Glass, Altmann, Myer, Boggs, Stevenot, Smeltzer, Miller, Homan and Visitor, Meyer Lieberman.

Sol Glass displayed a volume of U. S. XX Century Commemorative Die Proofs mostly signed and approved by Postmaster-General Harry S. New.

Included in his exhibit were the following die proofs: Louisiana Purchase both large and small; Jamestown Exposition small (supposedly added to the 1903 albums); Lincoln small (two on white wove paper known); Hudson-Fulton small from the 1915 printing (Southgate Collection of which four are known); Alaska-Yukon large and small, the large one signed and approved by Frank Hitchcock (formerly in the Ralph Collection); Panama-Pacific small (from the 1915 Southgate Collection including the two shades of the ten cents); Victory issue of 1919 large (only one known); Pilgrim issue large; Harding large prepared in a special mourning folder (only ten prepared in this fashion and presented to Mrs. Harding, Mrs. Coolidge and eight high government officials).

Postmaster-General Harry S. New had prepared six large die proof sets of each of the following issued during his administration each of which was shown by Mr. Glass: Harding; Huguenot-Walloon; Lexington-Concord; Norse-American; Sesquicentennial; Ericson Memorial; White Plains; Burgoyne; Vermont; Valley Forge; Aeronautic Conference; Rogers Clark.

Last but not least he displayed the rare die essays of the 1914 unissued set of 2c and 5c for the Centenary of Peace between Canada and the United States (only three sets known) as illustrated in Brazer's U. S. Adhesive Essay Catalog.

Sol Glass is successor to the late Hugh M. Southgate as U. S. Bureau of E. & P. representative of the Bureau Issues Assn., and is currently reporting for the *ESSAY-PROOF JOURNAL*.

Winthrop Boggs showed some interesting bogus and counterfeit bank notes. The counterfeits showed state seals differing from the states in which the notes were issued, for example: Michigan State Seal on a New York bank note, or a farm scene on a Miners Bank note. The Bogus notes came from Bankrupt banks which properties included dies and plates that were sold to unscrupulous persons.

Messrs. Boggs, Blanchard and Brazer commenting on these notes explained that prior to the National Currency Act of the 1860s, bank notes were made on order of the banks without regard to their financial stability. It was noted that the inks could be bleached out thus making it not too difficult to manipulate design or color. George Matthews of Canada invented an indestructible green ink which could not be bleached out, thus lessening to greater degree the crime of counterfeiting. This patent for U. S. use was sold to Tracy R. Edson of Rawdon, Wright, Hatch and Edson and Edson became very wealthy through its use on U. S. "greenbacks."

A pleasant feature of the evening was the presentation of the E. P. S. Presidential Award, a beautiful sterling silver cup, properly inscribed and presented by President Chester Smeltzer to Thomas F. Morris for the Biography of James Smillie judged by the E.-P. S. Awards Committee the Best Contributed Article appearing in Numbers 3, 4, 5, 6, of the *ESSAY-PROOF JOURNAL*. In presenting the cup to Mr. Morris, Mr. Smeltzer briefly hoped that this Annual Cup will stimulate members to contribute articles of outstanding merit, which in the opinion of the judges will earn this award. The previous cup was won by Karl Burroughs for his outstanding article on "Four Re-entered Plates of the U. S. 1861-1866 Issue."

Thomas F. Morris expressed his pleasure in being the recipient of this high honor. We will let Mr. Morris tell us the story in his own words:

"Mr. President and Members of the Chapter:

It is a great pleasure and honor to be the recipient of this magnificent cup. I am very proud indeed to possess it, first because of its sponsor, Mr. Smeltzer, and the fact that I won it.

There were four female personalities who were responsible for the success which was attained by reason of the publication of this James Smillie Biography. I recall it was Mr. Smeltzer's daughter who had the vision to believe that a human interest story might be good reading and I think convinced Clarence Brazer, our Editor, to make the try. Our Editor reviewed the biography and not being satisfied himself, he had Mrs. Brazer read it and this is the result.

The Biography of James Smillie was written ten years ago. First because I was interested in this man from the standpoint of my father's association with him and his brother, William Cumming Smillie, and the sons of James, who were also in the banknote business. I had remembered as a boy, many of the Smillie larger engravings having hung in conspicuous places in our home. Mr. Smillie's son, William Main Smillie, designed together with my father, several of the 1880-1887 series U. S. Postage Stamps.

I was at that time more interested in paper money than I was in stamps and was anxious to obtain specimens of Mr. Smillie's work.

A diary of my father's, dated 1888 disclosed that William Main Smillie died in New York City that year. From then on I went to work. I proceeded to go downtown to the Hall of Records to find if William Main Smillie had left a will. I found one. In this will it was disclosed that two nieces were named, their address being Poughkeepsie, New York, which had previously been the home of James Smillie. I then proceeded to go to the Public Library and inspected old Poughkeepsie directories from 1888 through, and finally caught up with the names of the nieces, some ten or fifteen years later. The last Poughkeepsie directory, I recall that I found was about 1910 and it indicated the nieces living in that city. I had no knowledge that they were still alive, but took the chance and addressed a letter to one of them telling them of my interest and great desire to write upon the life of James Smillie. Within a few days I received a reply, telling me they were related and would be glad to give me any assistance they could in factual data.

It took me at least six to eight months to get all the facts together and I desire here to pay tribute to those two wonderful ladies, Miss Frances Elizabeth Throop and Miss Katherine Throop. They gave unstintingly of their time in helping me in the work of preparing this Biography and were it not for their assistance the success of it would never have been realized.

The manuscript was re-written at least three times before placing in final form. I am happy indeed the Editor thought well of it and that it was first published in our *JOURNAL*.

I shall cherish this cup, Mr. President, and it will ever serve as a reminder of our friendship and fine associations I have had with you, with this group, and so many others connected with the Essay-Proof Society.

I desire again to thank you for the honor you have bestowed upon me.

THOMAS F. MORRIS."

To make the evening more pleasant, Mr. Morris uncorked two bottles of champagne, and with Dr. Brazer acting as cheerleader, we all sang "For he's a Jolly Good Fellow" which prompted Herbert Stevenot to say this would be a good recruiting device.

We sincerely regret the leaving of Clarence Miller from our group. Clarence will return to his home in Columbus, Ohio where it is hoped he may organize a Chapter.

Society Official Business Section

Mail Vote in Board of Directors

Mail Vote No. 4 of 1944-45, Aug. 1, 1945, on motion of Treasurer Morris, to pay 8 bills from May 28 to Aug. 1, 1945, was carried with 11 yes votes. The bills were for JOURNAL and general printing, JOURNAL cuts, JOURNAL clerical work and various society postages.

Meeting of the Board of Directors, August 15, 1945

President Smeltzer called the meeting to order at 5.25 p. m., August 15, 1945, at The Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Brazer, Morris, Myer, Rich, Smeltzer and Zervas; with proxies from Messrs. Hartwell and Rosell.

On roll call by the Secretary, a quorum was established.

The minutes of the meeting of June 13, 1945 were read, and on motion duly carried, approved.

Annual reports, to be presented at the annual convention, Aug. 21, 1945, were received as follows, and on motion were ordered to be then presented and read: from President; Secretary; Committee on Awards; Committees on Chapters and Units, with supplementary report; Treasurer; Scott Catalog Committee; Chapter No. 1 (New York); Editor; Essay-Proof Catalog Committee; Publicity Committee; Sales Manager; By-Laws Committee; Recruiting Committee; (No report received from Finance Committee).

The treasurer presented a quarterly report to July 1, 1945 together with annual report and statement of cash balance for this date Aug. 15, 1945: cash on hand \$332.68, with 186 members paid up for the current year and contributions of \$35.50 for the current year received thus far. The report was, on motion, accepted with thanks.

Two bills were presented by the treasurer and on motion ordered paid.

The secretary reported as follows:

Board Vote No. 4, authorizing payment of 8 bills, is passed with 10 votes received to date, all affirmative.

Applications were presented and acted on, Nos. 371 to 379. All were handled in the usual way.

Resignations from membership were presented and acted on as follows:

No. 254 V. C. Dwyer; and No. 8, Dr. C. Chase. Both Accepted with regret.

Editor Brazer reported as follows:

On the President's Cup Committee he had appointed, as requested by President Smeltzer: Dr. Clarence Hennan, Chairman; Messrs. H. H. Lane, L. G. Brookman, K. Burroughs, and Hugh M. Clark. Their report was read: Mr. Thomas F. Morris was awarded the President's Cup for his article on James Smillie in the JOURNALS during the past year.

On JOURNAL No. 7, Editor Brazer reported total costs in detail and that net advertising receipts will be \$185.80.

Mr. Brazer moved that the various reports submitted at the convention be separately printed, for distribution with the October JOURNAL. On motion, this was carried.

At 6.30 p. m. the Board recessed to August 21, 1945, before the annual convention.

STEPHEN G. RICH, *Secretary*.

Recessed Meeting of the Board of Directors, August 21, 1945

President Smeltzer called the meeting to order at 10.45 a. m., August 21, 1945, at Essex House, Newark, N. J. The directors present were: Messrs. Brazer, Myer, Costales, Rich and Smeltzer. With the proxies as recorded for the meeting prior to recessing on August 15, the President declared a quorum to exist.

Application No. 380, John B. Foster was presented. On motion, duly carried, Mr. Foster was elected to membership subject to the required period of posting.

As no further business for the Board was on hand, the Board on motion adjourned at 10.55 a. m.

STEPHEN G. RICH, *Secretary*.

Meeting of New Board of Directors August 21, 1945

President Smeltzer called the meeting to order at 2.15 p. m., August 21, 1945, at Essex House, Newark, N. J. The members of the Board present were: Messrs. Brazer, Costales, Myer, Pope, Rich and Smeltzer; President Smeltzer declared the proxy from Mr. Morris valid for this meeting as well as the last meeting of the old Board.

The secretary thereupon announced that a quorum existed.

Election of officers was held: in each case only one nomination was made. The officers elected for the year 1945-46 are:

President: Chester A. Smeltzer

First Vice President: Dr. Clarence Hennan

Second Vice President: Frank W. Rosell

Secretary: Stephen G. Rich

Treasurer: Thomas F. Morris

International Secretary: Hans G. Zervas.

The application of Frederic R. Colie, Millburn, N. J. was presented. Mr. Colie was elected to membership, as member No. 381, effective at the expiration of the required days of posting.

President Smeltzer made the following appointments for the year, which were approved by vote.

Editor & Business Manager: Clarence W. Brazier
 Assistant to Editor & Business Manager: Winthrop S. Boggs
 Librarian: Julian F. Gros
 Attorney to Board of Directors: John D. Pope III
 Sales Department Manager: George C. Hahn
 Sales Circuit Examiner: Clarence W. Brazier.

As no further business for the Board was found, on motion the Board adjourned at 3 p. m.

STEPHEN G. RICH, *Secretary*.

Members Admitted, July 1 to Sept. 30, 1945

- 368 Mellen, Wilson, Box 1232, Place d'Armes, Montreal, Que., Canada. (British North America)
- 369 Simon, Jose P., Falgueras No. 201, Cerro, Habana, Cuba. (British Colonies)
- 370 Barraclough, J. Reg., 454 Mount Stephen Ave., Westmount, Que., Canada. (Canada)
- 371 Crawford, Roger, 12 Coral Way, Coral Gables 34, Fla. (Canada; Censored Covers)
- 372 O'Meara, John Skillman, P. O. Box 340, Place d'Armes, Quebec, Que., Canada. (British North America)
- 373 Mechin, R. J., Edwards (St. Lawrence Co.), N. Y. (Stampless covers and Costa Rica Nos. 1 to 6)
- 374 Pearce, Dr. Joseph A., Dominion Astrophysical Observatory, Victoria, B. C., Canada. (British North America)
- 375 Makepeace, Colin MacR., 1030 Hospital Trust Bldgs., Providence 3, R. I. (Canadian Revenue Proofs)
- 378 Caldwell, David D., 3342 Mount Pleasant Ave., Washington 10, D. C. (U. S.)
- 380 Foster, John B., 1207 Broad St., Newark 8, N. J. (U. S. Possessions)
- 381 Colie, Frederic R., Bank Bldg., Millburn, New Jersey. (Bermuda)

Applications for Membership Received.

- 376 Stitt, William B., 70 Pine St., New York 5, N. Y. (U. S., British North America, British West Indies)
- 377 Guerard, A. S., 3141 College Ave., Berkeley 5, Calif. (U. S. and Possessions)
- 379 Tarallo, George, 108 Massachusetts Ave., Boston 17, Mass. (Dealer)
- 382 Wolf, Dr. Paul, 44 Elmcroft Drive, Surbiton, Surrey, England. (Early Classics)
- 383 Leeds, Paul E., 85 West Main St., Bergenfield, New Jersey. (Bavaria)
- 384 Wilson, Mrs. Gabrielle, 930 West End Ave., New York 25, N. Y. (Bermuda)
- 385 Rosenthal, Charles L., 5434 North Kenmore Ave., Chicago 40, Ill. (U. S. General and Proofs)
- 386 Silberstein, Milton L., 1607 Francis St., Houston 4, Texas. (Locals, Revenues, Telegraphs)
- 387 Stern, Edward, 87 Nassau St., New York 7, N. Y. (Dealer)
- 388 Engler, Arthur, 1620 Xenia Ave., Dayton 10, Ohio. (U. S.)
- 389 Wulfekuhler, Eugene, Jr., P. O. Box 2, Ottumwa, Iowa. (No specialty stated)
- 390 Wick, Albert H., 5437 Nagel Ave., St. Louis 9, Mo. (General)
- 391 Stewart, W. A. W., Jr., 108 East 81st St., New York 28, N. Y. (U. S.)
- 392 Meurer, John, P. O. Box 28, Queens Village 9, L. I., N. Y. (U. S. Postal Stationery)
- 393 Weiss, K. J., P. O. Box 845, Hoboken, New Jersey (Guatemala)
- 394 Dawson, Stuart V., 329 Kedzie St., Evanston, Ill. (U. S. and British Colonies)
- 395 Webb, William C., 19 Pennsylvania Ave., Newark 5, New Jersey (Liechtenstein)
- 396 Hickmott, Allerton C., 55 Elm St., Hartford, Conn. (U. S. and British Colonials)
- 397 Ferguson, J. D., Rock Island, Que., Canada (Canadian Revenue Stamps and Paper Money)
- 398 Dickson, Robert H., 21854 Cromwell Ave., Cleveland 16, Ohio. (Civil War Patriotic Covers and Bank Notes)
- 399 Kanec, Sol, 187½ Matheson Ave., Winnipeg, Man., Canada (Canada)

Application for Reinstatement Received.

- 124 Thorp, P. H., 27 Koclas Drive, Netcong, N. J. (Dealer; U. S. Envelopes including essays and proofs)

Resignations Accepted.

- 121 Bates, Warner, Wardsboro, Vermont
- 8 Chase, Carroll, M. D., Milford, N. H.
- 254 Dwyer, V. C., North Phoenix, Ariz.
- 165 Jankowski, Lester, Chicago, Ill.
- 105 Robbins, Philip F., New York, N. Y.

Changes in Membership List.

Changes of Address:

- 247 Babcock, Edward P., Wilmington, Del., to 114 Brandywine Road, Wilmington 274, Del.
- 27 Bantham, A. P., Schenectady, N. Y., to 246 State St., Schenectady 5, N. Y.
- 191 Beals, Lt. Col. David T., III, A. P. O. 259, to 1401 Dunford Circle, Kansas City, Mo. (Change of title as well as of address)
- 37 Beard, Bradfield A., 2030 Quenby Road, Houston, Texas (Street misspelled in previous listings)
- 111 Billig, Fritz, Jamaica, N. Y., to 168-39 Highland Ave., Jamaica 3, N. Y.
- 21 Eisele, Herman, Cleveland, Ohio, to 824 Engineers Bldg., Cleveland 14, Ohio
- 91 Garnett, Cpl. E. G., Petawawa, Ont., Canada, to M. P. O. 301, Ottawa, Ont., Canada
- 154 Gates, Henry, Detroit, Mich., to 18084 Birchcrest Drive, Detroit 21, Mich.
- 253 Hedley, Richard P., Kenmore, N. Y., to 361 Delaware Ave., Buffalo 2, N. Y.
- 266 Knoth, G. S., Miami, Fla., to P. O. Box 3550, Miami 22, Fla.
- 244 Laney, T. G., 321 South Boston Ave., (not "street"), Tulsa 3, Okla.
- 41 Leslie, Lloyd, St. Petersburg, Fla., to 117 Catalan Blvd., Snell Isle, St. Petersburg, Fla.
- 56 Long, Elmer R., Harrisburg, Penna., to 112 Market St., Harrisburg, Penna.
- 218 Miller, Clarence E., Jackson Heights, N. Y., to 342 East State St., Columbus 15, Ohio
- 196 Pollard, Stanley, New Westminster, B. C., Canada, to 418 Kelly St., New Westminster, B. C., Canada
- 148 Singmaster, J. Arthur, 46 Durham Road, Bronxville 8, N. Y. (Zone number added)
- 75 Schuman, A. J., New Brunswick, N. J., to 265 Grant Ave., Highland Park, New Jersey

Other Changes:

- 203 Aschenbrenner, George W., Jr., Covina, Calif. (add "Jr." to name)
- 191 Beals, Lt. Col. David T., Jr. (change of title; see also address change in that list)
- 300 Maybury, Frank E., Hastings-on-Hudson, N. Y.—not "Mayberry" as spelled in previous listings.

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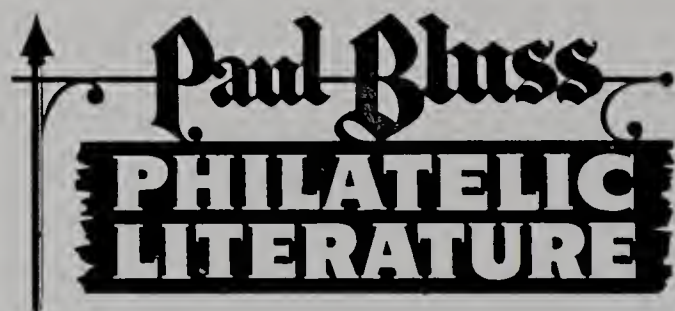
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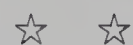
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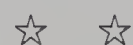
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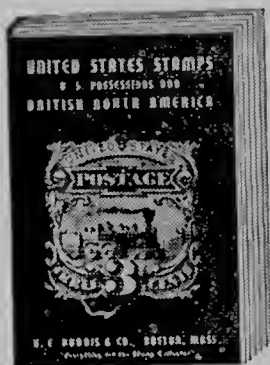
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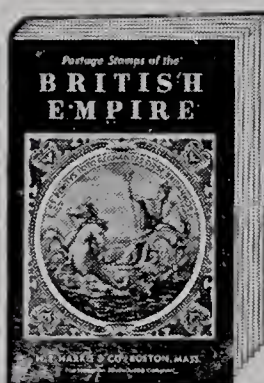
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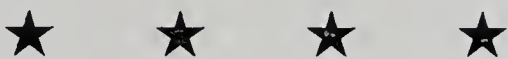
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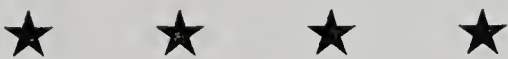
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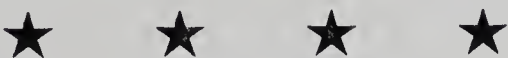
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